The GREGG WRITER

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The surest entrance to

ADVERTISING

is via stenographic door

Says CORA R. GEIGER

Of Batten, Barton, Durstine & Osborn, Inc.
Buffalo Office

This revealing story should be read not only by stenographers and secretaries but also by advertising students.—*The Editors*

THERE seems to be a certain glamour about the advertising business for countless graduates. Scarcely a week goes by that some ambitious young person does not ask me how to get a job as an advertising copywriter. My advice, based on personal experience, is always the same: *The surest entrance to advertising is through the stenographic door.*

Even in this enlightened age, men in business are skeptical of advertising women. Except in New York City, it is difficult for a girl to sell herself to an advertising agency. Department-store advertising is somewhat easier of access, but there, too, you stand a better chance of getting in if you are equipped with shorthand and typewriting.

In two advertising agencies, when applying for jobs, I was told, "We don't have enough business appealing to women to justify hiring a woman copywriter"—this, in spite of the fact that it is generally claimed that women do 85 per cent of the retail buying! But when I sought a secretarial job, the road was clear. And I've found, once you are able to hang your hat in an advertising office, it's a simple step to writing copy.

Of course, you can hardly blame a seasoned advertising man for not welcoming a girl fresh from school, with or without a college education. She may be able to write beautiful prose, but advertising is more than stringing euphonious words together. Advertising is *selling*—writing copy with a "hook" in it. You learn soon enough, if you're secretary to an advertising man, that writing is only a small but vital part of the job. It means thinking out selling plans—creating and developing sales promotion and merchandising ideas.

AFTER a year's secretarial course, and three years in a law office, I realized that law was not my "line." [But let me say right here, law experience is priceless training for whatever field you may enter later. The insight into human nature you gain is valuable, particularly in any work that involves creative writing.] So I applied to an employment agency for secretarial work with either a newspaper, a magazine, or an advertising department or agency.

About two months later there was an opening for a secretary with a small advertising agency. The personnel consisted of the "boss," his secretary, two artists, a man copywriter or "account executive," and myself. I took dictation, typed longhand copy, retyped "rough" copy with frequent revisions, dealt with printers, engravers, and publications, clipped our advertisements from newspapers and magazines and pasted them in scrap books.

Before a month had elapsed I tried my hand at writing some laundry copy for an account we handled. The job was harder than it looked, and I didn't have the nerve to show the first attempts to my boss. I took it home and worked over it, retyped it the next day and timidly placed it on my employer's desk. He made a few helpful corrections, and, to my sur-

prise, used the copy and asked me to write some more for a complete series. And believe me, there's nothing in the world to compare with the thrill of seeing your first bit of writing actually in print!

The agency expanded, and as more employees were added I was relieved of much detail and routine work. During the next five years I wrote more and more, not only on foods, fashions, florists, and furriers—but on real estate—even motor trucks and shock absorbers! Radio was just beginning to be an important agency function, and I had my first taste of writing radio "continuity."

I devoured every book on advertising I could get my hands on, and took a few night school courses. The Buffalo League of Advertising Women ran a series of six lectures every winter, one of which was conducted by the head of our agency. Later, when I joined the League, I discovered their meetings, with interesting speakers on advertising and allied subjects, to be a source of information and inspiration. Through it I made many interesting and useful contacts, as well as some very dear friends.

Photo by Herbert A. Appleton

THEN, shortly after 1929, I attempted to storm the sacrosanct portals of the largest agency in town. Again the same story. "We have several women writers on our New York staff, but haven't room for one in Buffalo." Again the secretarial experience proved an opening wedge. The first few months were an orgy of dictation, typing reams of letters and copy, and I had little time even to think of writing. However, things gradually simmered down, as I became more familiar with the complicated systems, the clients, and the products they advertised. From then on it was a repetition of the former job. After a year or so the powers-that-be hired a new secretary and made me a full-time copywriter. So, a new desk and cubbyhole of my own . . . and the fun began!

After you've taken dictation from an advertising man and typed his copy for a year or two, you almost unconsciously develop a sales slant. Every day you pick up useful and interesting information that adds to your equipment as a copywriter. You develop a facility for criticism, learn to ferret out weak spots in other people's copy or reasoning, and can sometimes contribute helpful ideas. Indeed, it's usually easier to spot someone else's errors than to sit down and do a good job yourself! Of course, you have to "know your man" and use infinite tact in making critical suggestions. You don't blurt out, "Oh, Mr. Underbrush, that's terrible!" You say, "That's a clever ad, Mr. Underbrush, but I was just wondering . . . if I were a woman reading that ad,

Miss Geiger calls it a "cubbyhole," but from this picture it looks like the latest thing in plate glass and metal that must conduce admirably toward producing good copy. . . . And just so we can imagine her typing out that sausage ad, the history of which is part of this story. . . . The Dold and Six-Way ads shown are both Buffalo accounts. The others, we understand, are typical fashion copy from the New York office.

A genuine
SIX-WAY PILLOW

A happy gift thought . . . this Six-Way Pillow. For reading in bed, for lounging anywhere in the home . . . 6 delightful ways to be comfortable. Young folks at school or college . . . tired business men or women . . . old folks or invalids . . . will welcome this unique gift. The season's smart colors. Japan Kapok filling.

Drawstring thru center

Adjusts pillow hard or soft. Holds its shape with long use. Identifies the genuine Six-Way.

At leading stores
BARCALO
MANUFACTURING COMPANY
BUFFALO, N. Y.

SIX

AN AMERICAN TRANSLATION IN "ACELE"*

A DIFFERENT DIFFERENT FROCK. An exact copy of the French model by Lelaidier in our wonderful reproduction of fine French fabric, Crepe Marny. All the softness and delicacy of texture of the original fabric are reproduced in America because it is woven in "Acele," Du Pont's luxurious yarn of fixation. In the season's newest shades with contrasting color in the large velvet bow. Sizes Price

*Pat. U.S. No. [illegible]

DEALER'S NAME

I'd want to know whether the material will wash, and whether it shrinks. I wouldn't care whether their woolen mills were the largest in the world, or not." The so-called woman's angle!

People often say, "Your work must be so interesting!" Interesting, yes, because it's a live business, a young business, full of surprises — a business whose lifeblood is *ideas* rather than material commodities. But don't think it's any bed of roses, nor any 8-hour shift. An advertising office is no place for clock-watchers.

One bright young advertising man complained about the lack of a clock on his floor, so one morning an anonymous wag left a watch on his desk. The watch ran, but it was of such antique vintage that it had no numbers on its face. So he marked the face to suit his own needs. At 9 o'clock he wrote in "Commence" . . . 12 he marked "Eat" . . .and at 5, "Cease, maybe!"

Yes, advertising is a full 24-hour-a-day job. You wake up in the middle of the night and think of a smart idea—or at least it *seems* smart at the time! If you don't get up and jot it down, that precious idea may evaporate by morning. And if you jot it down in shorthand, be sure you'll be able to read your notes the next day! You burn midnight oil, or electricity, writing copy at home. You work Saturday afternoons when you'd rather be at a show or a football game. You don't mind missing an occasional meal. Sundays and holidays are not sacred if there's a rush job to be done. There's always the nightmare of "closing dates"—the deadline when copy, layouts, and plates must be in the printer's hands—when the magazine or paper goes to press.

THERE are high spots and low spots, of course. The elation when a campaign is accepted by a client and wins words of praise. The dull, dark routine days, when nothing you write seems to have any sparkle or punch. Rush days when you think it's a crazy business no sane person should ever enter—and days when you think it's the only profession in the world.

Unless you have learned to develop habits of system, you'll spend a good part of your time looking for mislaid things—lost photographs, missing plates, forgotten pieces of art work, elusive copy that has been misfiled or not filed at all! Many brilliant copywriters are frightfully inefficient about ordinary details—and here is where the trained secretary is able to organize her work to save valuable time and energy.

Shorthand, you'll find, is useful for taking notes at conferences, for jotting down mem-

oranda when taking 'phone calls, in making notes of interviews, on surveys. One girl in our office wears paper cuffs, not so much to protect her sleeves, as to scribble shorthand notes on while she's telephoning. Shorthand's useful too, if you have to write reports of meetings, lectures, reports of fashion shows or cooking schools where your clients' products are featured. I've even taken shorthand notes of competitors' radio programs, to analyze and digest at leisure.

I remember one particular occasion when I blessed my knowledge of shorthand. That evening while I was sitting in a restaurant having a solitary dinner, an idea struck me for an ad on pork sausages, for a meat account we handled. Usually I carry a few sheets of paper in my purse, but the only scrap of paper I had with me at the time was a small sheet from a memo pad about 3 by 5 inches. Not wanting to confiscate the menu card, I scribbled the copy for the ad in tiny shorthand notes, so crowded on this little sheet I could scarcely read them. However, I took the scrap of paper home and transcribed the notes on my portable typewriter. Then, with a few revisions, partly in longhand and partly in shorthand, I retyped it in final form the next morning at the office. [Usually we type the first drafts of our copy double space, to allow for interlinear corrections and revisions. Where a lot of revisions are necessary, it is frequently advisable to save space by writing between the lines in shorthand.]

IT is a distinct advantage for copywriters to be able to do their own typing and not have to wait for an available stenographer. Many of the old-timers write all their copy in longhand and then have it typed; but it is now becoming the general practice to write copy direct on the typewriter, as newspaper men do. It saves a lot of time, and, once you learn to transfer your thoughts direct to the typewriter, it even helps you to think more clearly.

Even though you have no specific talent for writing, other branches of advertising offer splendid opportunities to the ambitious stenographer. In the past few years, advertisers have made a serious study of markets and marketing problems. They make field surveys that entail interviews with storekeepers, business men, housewives, or school children. Many girls find themselves especially adept at this type of research work.

Then, too, a girl may work into "production," which is the buying of printing, photographs, art work and engravings, and assembling these component parts into a consistent and effective advertisement. Others have fitted admirably into "media departments," concerned with the study and selection of publications, radio, and other advertising media, making up advertising schedules, figuring costs of campaigns, placing advertising insertion orders, and carrying on correspondence with publications and clients.

TO a beginner aiming at advertising agency work, I would by all means recommend a small local agency for good all-around experience. Here you have a chance to learn all angles of the business—the executive or planning part of it, the copywriting, the production, the mechanical details, and even the financial side. Whereas in a large national agency, operations are so specialized and departmentalized that you may be employed there for several years without getting a good birdseye view of the picture as a whole.

And there are the department stores, where perhaps more advertising women are employed than in any other field. Many girls of my acquaintance have become copywriters in retail stores, assistant advertising managers, and even advertising managers, by beginning as secretary to the advertising manager. One persistent young lady made up her mind to get into a certain department store. Although there were no stenographic or secretarial jobs open, she managed to secure a job as salesgirl, and for several months shifted from one department to another. She learned selling technique from close over-the-counter contact with customers. And this, by the way, is splendid training for an advertising writer. She found out what consumers want—information which she eventually capitalized when she worked her way into the advertising department as a combination reception clerk, switchboard operator, and stenographer. Then she was graduated to copy writing, and now she writes and conducts the daily radio program which this store sponsors.

IF advertising appeals to you as a vocation, I would say—perfect your shorthand and typewriting. Learn to be a good secretary. Then, once you get inside an advertising office, keep your eyes and ears wide open. Absorb everything you can. Read the books and magazines that come into the office. Study thoroughly the subjects and products you want to write about, study the type of people this advertising is intended to reach. Then, on your lunch hour, or in the evening, if you have a typewriter at home, try your hand at writing. Don't be satisfied with the first attempt—and don't be discouraged. Revise and retype. Revise some more. Good advertisements, like good plays, as some playwright has said, are not written—they're *rewritten!*

If you're really adapted to advertising, you'll find it's like a germ—like the smell of smoke to a firehorse—like printer's ink to a newspaperman. And, if you're sincerely sold on the job yourself, you'll be able to sell others. Good luck!

The Annuity Contract

From "What Everybody Wants to Know About Annuities"

By G. W. FITCH

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[One of each pair of words in type is correct in the place it appears; select the proper one as you read along. This article is adapted to the vocabulary of all students who have completed the Eighth Chapter of the Manual.]

gratified generally
simply single
fascinator frequently
sledged similar
contract chastens
single socket
deferred deletion
much mend
indorsee included
contract consider
lengthwise liberality
continue contract
collects contract
wife wane
younger yearned
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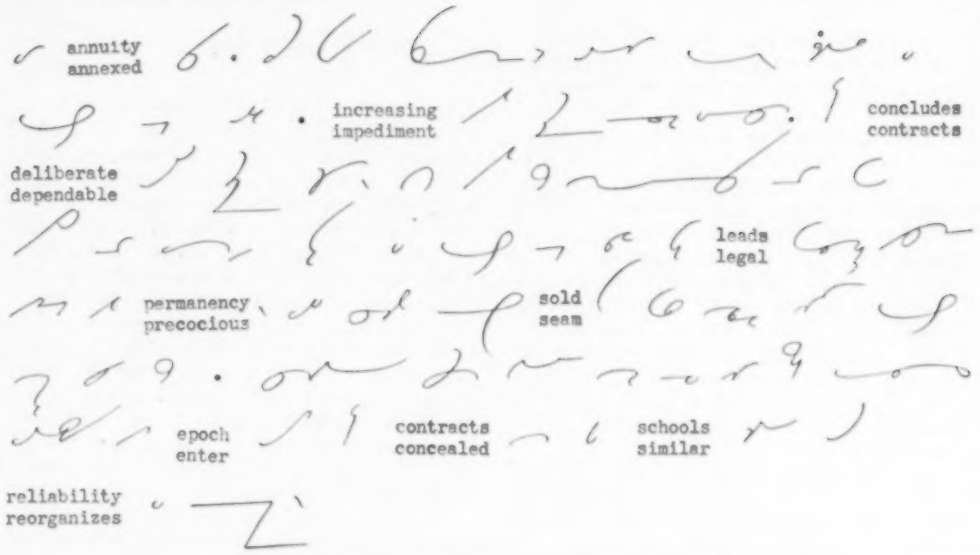


HOW I GOT MY JOB

A dollar is paid for each short letter accepted and published. Address, "Job Winning," THE GREGG WRITER, 270 Madison Avenue, New York, N. Y.

A Trial Brings an Offer

THE summer following the completion of my secretarial course in a New York school brought the problem of securing a position. What to do and how to go about it was the question.

Among the application letters that I wrote was one addressed to a girl's boarding school in the central part of Maine. Shortly an answer came asking me to come and take a substitute position for two weeks. No offer of a permanent position was made, but my intuition told me to go, and so that very day I boarded the train for a 250-mile journey to the lovely old state of Maine.

My work consisted of typing letters from a dictating machine (a new experience for me) and filing outgoing and incoming letters.

As the days passed, the feeling that there must be something "in the air," so to speak, possessed me. The thought that my employer was observing my ability—that her purpose in asking me to come that distance for just two weeks was to test my enthusiasm for work—was more or less uppermost in my mind.

And so she was. Before the two weeks were up, she casually asked me one morning how I would like to teach shorthand and typewriting in the new Secretarial Science Department that she was just organizing.

Needless to say I was thrilled, and after remaining two more weeks, I went home for the rest of the summer anticipating my return in September to join the school faculty.

—M. G. M., Guilford College, N. C.

Thorough Training Appeals

I have learned that thorough training is necessary to arouse the interest of a prospective employer and inspire him to hire you. Let me tell how I got my first job as a stenographer.

I had completed college, but there was no job in line for me. Yet I did not want to be idle. I was ambitious for more training, and so I enrolled for a business course. My interest and hard work gave me a good reputation with the school authorities. And my previous training was mine not to be taken from me.

After I had been a student for several months, a court reporter for one of the leading counties of Kentucky came to the school looking for a capable stenographer, versed not only in business but in other subjects as well. The president of the college made it possible for me to have an interview with this man, along with several other students.

I am happy to say that I was given preference over the other applicants because of my commercial class records, my spirit of enthusiasm, industry and perseverance, and my college training.

—Mrs. J. S. R., Van Lear, Ky.

"Take Small Jobs First"

WHILE I was still an undergraduate at the University of South Dakota, I took a business course at the Minneapolis Business College.

My parents opposed this. They thought it was a waste of time because this extra work gave me no credit toward my graduation from the University.

It gave me something more important, however. The position I hold today I owe to the training I received in the secretarial field. My knowledge of typing and shorthand enabled me to secure office positions while still in college, thus helping to defray expenses.

The first job I held was that of secretary to the dean of zoölogy at the University. The following year I was stenographer to both the athletic and military training departments. The next summer I was secretary to the dean of the Law School. During my last year in college I was secretary to the director of the Extension Division.

Later on, when I came to apply for the position I now hold, my prospective employer's interest was aroused by the excellent recommendations from my former employers.

My advice, then, to those seeking their first positions, is: "Take small jobs first."

—G. P., Mitchell, S. Dak.

Consideration is Rewarded

BECAUSE I was unable to find work in an office when my husband entered a tubercular sanatorium, I secured a domestic position and applied myself to the best of my ability.

Then I answered a blind newspaper ad and started corresponding with the senior member of a firm in another city, which ultimately resulted in the position I have held, with advancements, for three years.

Some time after starting work I asked my boss why I was chosen for the position from the many applicants. He replied by showing me my application, which contained the following:

"Should my application receive favorable consideration, I want it understood that I shall not be able to take the position for a few days after your decision. I shall need a little time to help locate someone to take my place here, as the lady for whom I work is not well, and I do not wish to upset her in any way."

He explained that a girl with my experience and training who would go into someone's home to work in order to be independent, and who seemed reluctant to inconvenience anyone with whom she was associated, appealed to him as the kind of person he preferred in his office.

—Mrs. N. D. W., Maryville, Mo.

A Letter Wins a Job

DURING the latter part of the summer I found myself out of a job, and there did not seem to be any openings anywhere. It occurred to me that I might be able to get part-time work from business people who occasionally needed extra help. Following this idea, I mimeographed a letter and a list of secretarial services that I was prepared to offer, such as typing, dictation, reporting, mimeographing, filing, telephoning—in fact, everything that I could do and that I knew was needed at some time or other in most offices. I stressed the fact that I was a secretary of thorough training, that I was a college graduate with a major in English, and that I had had several years' experience in secretarial work. I indicated that I was available at all times, nights, Sundays, and holidays included. This circular letter I sent to business people, clubs, and churches.

About two days later I received a call to go to an office for a few hours' dictation. I went, took the dictation, and got out the letters. What was my surprise to be offered the position as secretary to the man who had called me, since his secretary had just resigned! It also happens that I am called frequently for extra work in my spare time—especially for mimeographing or typewriting.

—H. V., Durant, Okla.

A New Book

"HOW You Can Get a Job" is the title of a new book by Glenn L. Gardiner, who is a successful business executive with a rare talent for telling others how to get on in business. Mr. Gardiner states that he has witnessed many instances of persons with more than average ability remaining among the unemployed simply because they lacked the knack of selling their personal services. In the Foreword, we read:

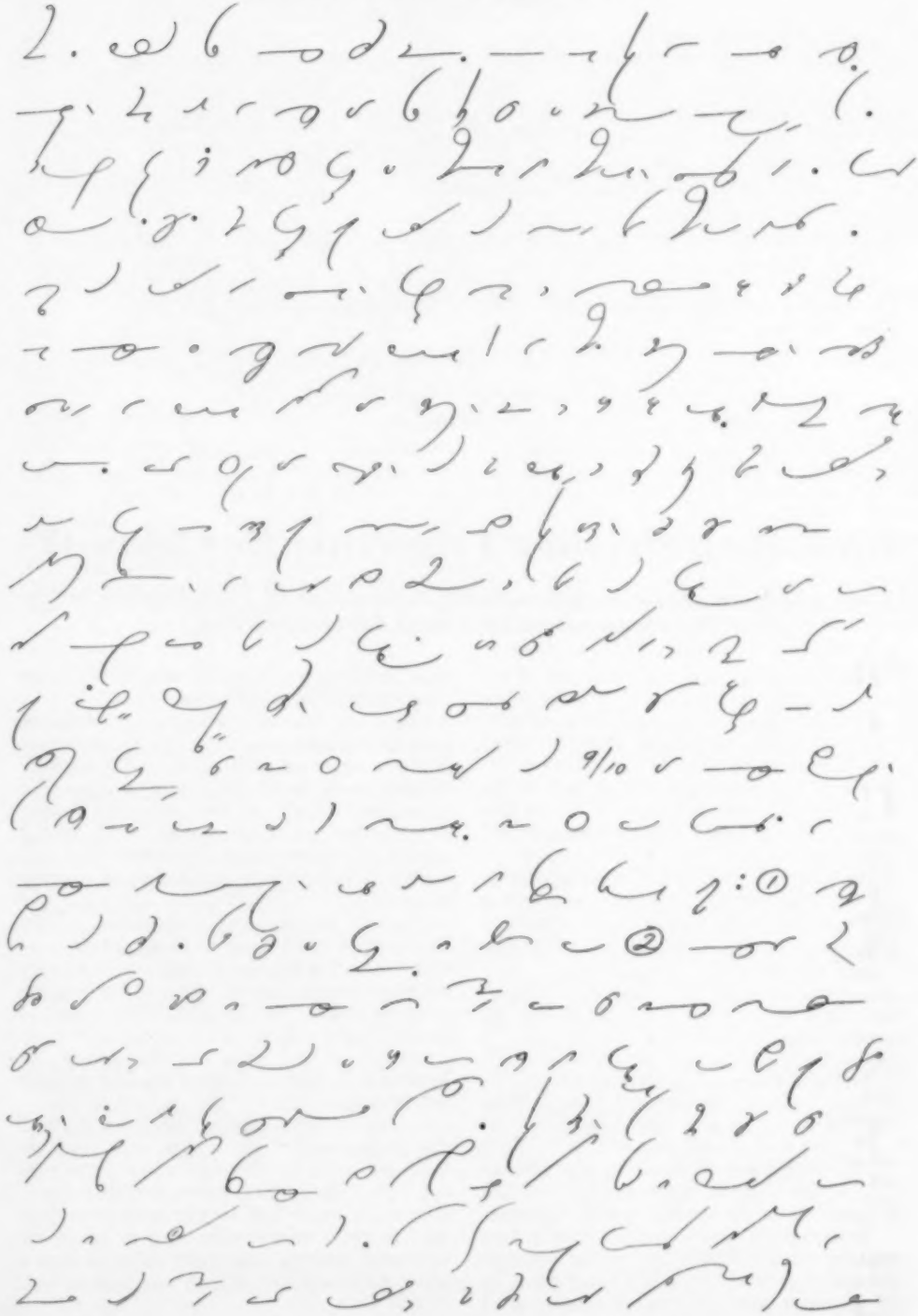
"This book is designed for the use of the student seeking his first job, the skilled worker, the experienced executive in search of a new connection, the technician, and all those persons with ability who are looking for work."

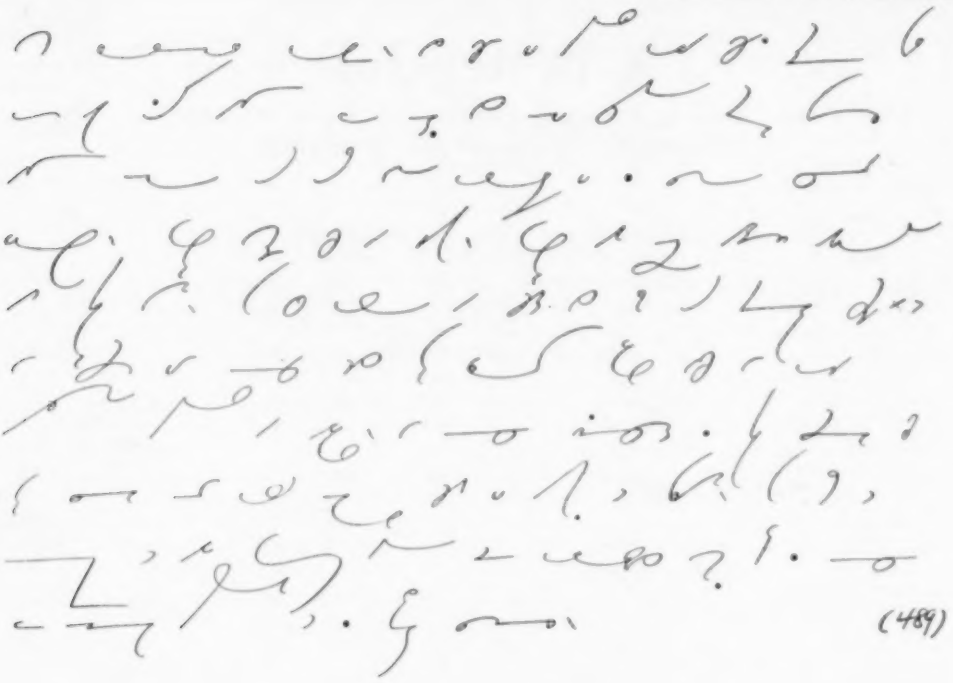
The material is presented in the form of more than two hundred questions and answers. It discusses how to plan a job-getting campaign, how to discover job opportunities, who can help one get a job, how to follow up job prospects, when and how to make effective use of letters, and how to use spare time during the job-getting period. It contains 188 pages, is published by Harper & Brothers, and sells for $1.50 at bookstores.

A Better Job

From "Keeping Young in Business" by Weiss and Snyder

(Copyright, 1934, McGraw Hill Book Company, Inc.)





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"How Often Should a Typewriter Be Cleaned?"

A not wholly facetious conclusion to the ruminations of Your Servitor at the "Information Desk" one foggy January morning

THE moment we saw that question in the day's mail, we exclaimed, "How often should your hands, or your car, be cleaned?" Wasn't the answer as plain as day, "As often as the typewriter is dirty?"

But that was too brief—almost as brief as Caesar's famous six-word telegram to the Roman Senate—"I came, I saw, I conquered." It didn't satisfy us.

Therefore, we put on our thinking cap at once, believing that so far as office typewriters are concerned, there should be a "clean up" campaign every day. Finally, our brain factory yielded this:

"I typed and typed—the keys got filled up with ribbon ink—another pin, alcohol, and rag treatment became necessary."

That seemed to be getting nearer the right and complete answer. We decided to try again, and after tapping our forehead several times with the pencil in our hand, we exclaimed in our most professional manner:

"The first thing every morning, wipe off your machine; use a clean rag to remove the dust and grime from the outside, a long brush for the parts beyond easy reach, a regular type brush to get the ribbon-ink out of the type faces. If you work in a dusty, sooty office, or use an eraser too freely or carelessly, or if your ribbon is very heavily inked, then clean your machine thoroughly more often."

That, we saw at once, was as long as Caesar's message was brief. Surely, he would not have approved of it. "Oh, well," we said, "Caesar never heard of or saw an American typewriter, nor did he even enjoy the luxury of a modern pen or pencil, and the shorthand his six secretaries used was more like longhand! So naturally he just had to be severely laconic."

Then as we were busy ruminating further on this important answer to an important question, an expert mechanic from the typewriter company came into our office. After reading what we had written, he said, "Fine—Fine! I would simply add, let the local typewriter repairman overhaul your machine every six months to insure the longest life and the best everyday service."

So, we thought, why not let it go at that? Any stenographer who takes real pride in faultless, attractive-looking transcripts need not be told that a typewriter, like an automobile, can give its best service only when it is kept as clean as a watch. And of course an efficiently working typewriter helps to keep a busy stenographer's temper sweet after four o'clock!

Is Shorthand of PRACTICAL VALUE in College?

College men and women and college executives answer the question in the following symposium of views. Other articles on the subject that have appeared in this magazine are: "Shorthand in College," January, 1925; "'Stenoging' One's Way Through College," September, 1928; "Shorthand, Typewriting, and College," March, 1930

Three Important Advantages

Says CEDRIC LARSON
Stanford University, '34

A PRACTICAL knowledge of shorthand gives at least three important advantages to the man or woman in college, depending upon the preferences and needs of the individual student. It can greatly facilitate notetaking, which is a daily necessity; it may be used as a source of income where necessary; and it is an efficiency aid in reporting work for the University newspaper or other publication.

1.

LET us take the first advantage. The college student can be his own stenographer or secretary, in that he can take lecture and reading notes in shorthand for any or all courses. Such material in his notebook is constantly available for reference, review, or study. It would be not only laborious but impossible to accumulate the same amount of valuable data at lectures by using longhand. And it would be impractical to make as copious notes in prescribed reading without the aid of shorthand.

Nor is the value of shorthand to be overlooked in drawing up preliminary drafts of problems and term papers. The saving of time and labor in retyping is considerable, while repetitions in thought, awkward construction, and involved sentences can be detected and eliminated in the shorthand drafts. Constant revision is the price of a good piece of writing, and shorthand is the great saver of hours and work.

Lecturers who are familiar with the technique of shorthand writing favor this method of taking notes, on the theory that the data is more complete and attention can be focussed more closely on the subject. To those who do not know the art, it might appear that shorthand entails over-concentration on forms at the expense of losing the speaker's continuity of thought, but I have not found this to be the case. I had a great deal of practical stenographic work before entering the University and my use of shorthand had become mechanical. When shorthand has become purely automatic the student can follow the average speaker without conscious effort and at the same time keep in mind the train of thought.

Students taking the standard commercial course and, in addition, qualifying for the GREGG WRITER certificates, should have attained sufficient speed to make notes on lectures as I have done at Stanford. It is a good thing to form the habit of taking notes in shorthand while pursuing advanced work in the public or private school. Then it will not be an entirely new experience on reaching college.

2.

AS a source of income, shorthand has helped me to earn money in spare time at Stanford, just as it is helping numbers of other students to defray a part or all of their expenses. There is always a demand for stenographic and secretarial service at the University or in the town. Typing itself is a lucrative side line for those who specialize on setting up papers, plays, etc., attractively.

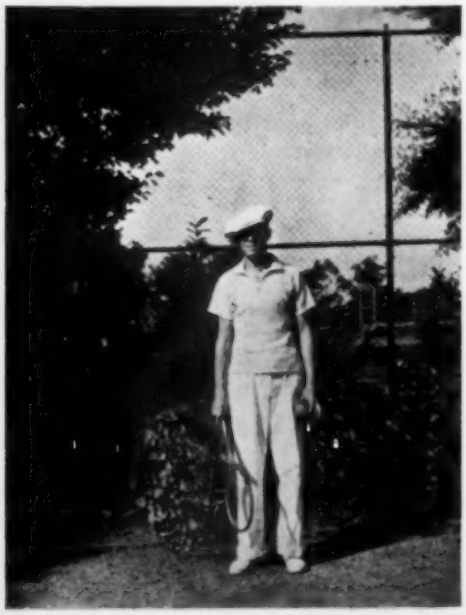
3.

AND the third advantage is often as important as either of the others. In journalistic activities which are open to the college student, shorthand skill is a constant ally. Time is precious, and if the undergraduate can save

Stanford Library, largest west of the Mississippi, where Mr. Larson spent many hours of study. And by contrast (below), the University's tennis courts, the scene of his leisure moments.

minutes, he is that much ahead. With the use of shorthand he can get through his assignments in short order. He is a more efficient editor, contributor, or reporter.

A reporter, for example, can take down an interview verbatim and cover "beat" assignments more thoroughly. As a member of the editorial staff of the STANFORD DAILY, I have had ample cause to be thankful for my knowledge of shorthand. In reporting, interviewing, and rewriting, it has been a faithful servant. In getting data from a busy man, I have often tactfully suggested that he regard me, for the moment, in the rôle of a stenographer and dictate what he wanted me to use in the story or interview I was preparing. Most executives appreciate this offer, as it saves time and insures accurate quoting.



Shorthand is of particular value to the young journalist who realizes that his compositions can be improved by rewriting. He can polish up his stories in shorthand, revise as much as he wants with little trouble, and then the first transcript he makes on the typewriter will be his best.

NO matter what course you take in college, shorthand skill will be an asset to you in many ways. It has a high index of versatility, and throughout your course you will find opportunities to cash in on your investment if you decide to make shorthand a personal accomplishment in your days at the preparatory school.

An All-Around Asset

And then when you have graduated from the university and go out into the workaday world, your shorthand continues to serve you. It is the open door to any number of vocations, and a stepping-stone to promotion after you have landed your first position. When the prospective employer asks, "What can you do?" you can answer promptly, "I can take your dictation." And as one successful executive recently said, "There are few concerns where a place cannot be found for a young man who knows stenography." Incidentally, the same executive declared that the surest entering wedge to his business for a young woman with a college degree was a practical knowledge of shorthand, typing, and secretarial practice. So when you learn shorthand with the immediate object of using it at the university, you are really acquiring a skill which will be your best friend when you have graduated and must face the necessity of finding employment.

Shorthand "Opened Those Doors" for Me, Too

Says KATHERINE M. JOHNSON
Missouri State University, '21

DO you want to go to college? I did. Do you lack the money with which to go? I did. Are you going anyhow? Well, I did. "But how?" you ask. Via the stenographic route. It wasn't easy. But it wasn't too hard, either. And it was a very interesting way.

You see, I had wanted to go to college ever since I could remember, and by the time I was a senior in high school I realized how impossible it would be for my father to send me. Being determined, however, I decided to take a business course and earn the money. Yet after two years of office work I seemed little nearer my goal.

A year and a half of that time I was stenographer in a county agricultural agent's office. There I came in contact with many extension workers from the university. One of them offered a friend of mine a position at the university with the privilege of doing some class work. And how I envied her!

A few months later two women lecturers came. They were working on a bulletin at the time and I did their typing. One evening they wondered aloud what had been stated in a recent bulletin on a certain subject. I had read that bulletin and gave them the information they were wanting. They looked at me a bit surprised, and one of them said, "You ought to be in the university. Why don't you go?" I replied that I did not have the money. "The money!" they exclaimed. "Anyone who can type as you do can work his way through."

BEFORE they left, they had talked me into the idea of trying it the following fall. And try it I did.

When I arrived at the university that September morning I had only $48.00 in my pocket. I do not remember how much of it was left at the end of the first day, after my entrance fees had been paid, but there was so little that my courage fell with the darkness. Doubts crowded out self-confidence; my adventurous spirit became a timid, shrinking thing that I did not recognize as a part of myself. "Perhaps," I thought, "I should have stayed at home and gleaned what education and culture I could from the library, association, and travel." But I could not be a quitter!

My plan had been to work for my room and board, use what money I had for books and fees, and trust to luck for the rest. So that first semester I did housework in a private home. The family had a typewriter, which they allowed me to use. I solicited typing and took care to get it done on time, even though it meant sitting up late at night and many times never glancing at my lessons. Thus, I became known as a typist and received more and more work as the months passed.

AT the beginning of the second semester I gave up doing housework and devoted all my spare time to stenographic work. There was a small room at the house where I had been living which I was allowed to rent for $3.00 a month. It was just large enough for my trunk, a cot, and a desk, but the desk held the old typewriter with which I fought the wolf from the door.

During that semester I worked as general office girl in some of the university offices, as a stenographer in others, and did some freelance shorthand and typing. By the end of my Freshman year I had worked up a stenographic reputation among both faculty and student body of which I was not ashamed.

I went home at the end of my Freshman year broke, though with all bills paid, wondering how I could possibly return the following fall. Fortunately, I secured a position as a stenographer in the mill at home, which enabled me to replenish my wardrobe and to save some money during the summer. My employer offered me a substantial raise in salary if I would remain, but I was determined to go back to school, even though I could anticipate only another year of hardships.

THAT fall I secured a half-time position in one of the university offices, which limited me to morning classes. From then on I had an easier time financially. Money was not plentiful, but my income was more dependable. Afternoons and Saturdays I worked at a steady salary, augmented by any extra stenographic work that I could do outside of office hours.

The typing of semester papers and Master's theses became so profitable that I bought a typewriter on installment. That was a good

investment, for the machine paid for itself several times, and at the end of two years I sold it for almost what it cost.

I REMAINED at my stenographic work during the summer vacations, making only an annual visit home at Christmas. In that way I kept steady employment and saved a little each summer with which to pay entrance fees and incidental expenses.

It required four and a half years for me to complete the required number of hours for graduation, and during only one of those nine semesters did I take less than the average hours of class work.

My knowledge and constant use of shorthand made it possible for me to take my class notes in shorthand and type them of evenings. That method insured much fuller notes and neater notebooks than I could have turned in if I had used longhand. The professors often joked me about taking their lectures down word for word, which I sometimes did.

In fact, it often fell to my lot to act as official stenographer at various lectures and addresses. That was profitable in both a financial and an educational way, for I invariably learned things that were not in my course of study.

WHAT did I get out of college? All that I went for—and more. Mental development, spiritual enrichment, social experience, and adventures in friendship. To me college was a large rotunda the walls of which were all doors, each opening into a new field of learning. Each door that I opened disclosed vistas of limitless possibilities. And I opened those doors with the key marked "shorthand and typewriting."

Answers to Two Questions

By University Executives

WE asked these two questions of a few leading universities: 1. *Is skill in shorthand, typing, and secretarial practice of assistance to students in defraying a part or all of college expenses?* 2. *Is the shorthand method of taking notes practical and helpful?*

Answers to First Question

The following quotations from the replies received should be interesting and helpful to those intending to enter college:

Throughout the college year there is a demand for good typists and stenographers. We advise student-stenographers to arrange to have half-days free for outside work. Most of the requests for part-time workers come from University offices. We usually have very little trouble in finding part-time work for a really competent typist or stenographer.—*A large Midwestern University.*

* * *

In answer to your inquiry concerning the desirability of the self-supporting student in college having secretarial training, I should say that, in my experience, it is a distinct asset.

The girls who find it necessary to work part time in order to defray some of their expenses have a better chance if they are prepared to do secretarial work. As far as the men are concerned, there are usually opportunities for them to serve as secretarial assistants in some of the University offices.—*A leading University of the Middle West.*

* * *

Each year we receive more calls for students who know shorthand than we can fill. We have found that students who have this skill can usually earn fairly large amounts during the year. Sometimes they earn as much as $1,000 through part-time work. Typing skill is also valuable. Many students, of course, have learned to type fairly rapidly without any special training, but as the trained man can work so much more rapidly than the untrained man, he is able to turn out a given amount of work in a much shorter time. As the rates of pay for typing are based on the number of pages and not upon the time required, the trained typist in reality receives a much higher hourly wage.—*One of the oldest and largest Universities in New England.*

* * *

It is rarely that we find an undergraduate who is thoroughly competent in both shorthand and typewriting. When such students are available they have no difficulty in picking up a considerable amount of part-time work and sometimes they are enabled to secure lucrative positions in or about the University during the summer months. This, of course, is of great assistance in meeting their many college expenses.—*A leading University in a Middle Atlantic state.*

* * *

From past experience we have found that stenographic and typewriting training is a great asset.—*A leading Eastern University.*

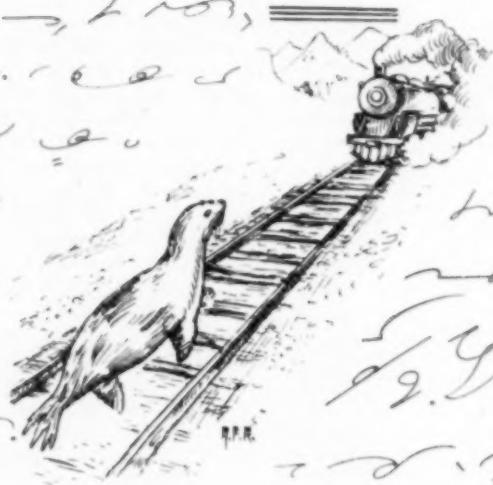
* * *

We regularly receive a number of calls for which stenography and typewriting are required. These positions usually pay more on the average than other such student jobs for which no special requirements are necessary. And, because of the comparatively few men who know stenography, those who are capable of working in this field are probably more certain of securing employment without much delay, both during college and after graduation, than those not so situated.—*One of the largest Universities in America.*

Answers to Second Question

From what students tell me I believe that an undergraduate who knows shorthand can take more complete notes of college lectures than other students. If he can type rapidly, he can transcribe his notes quickly and have at the end of the year a complete set of facts for use in reviewing for examinations. I assume

CURIOUS CLIPPINGS



that a knowledge of shorthand and typewriting would be extremely valuable in doing research work or in writing for various college publications. Of course, it is a well-known fact that instructors prefer typed reports to ones written in longhand.—*Secretary for Student Employment in one of America's leading Universities.*

• • •

Many students take lecture notes and reading notes in shorthand.—*Superintendent of Student Employment Bureau in a prominent State University.*

• • •

A number of students find it very convenient to be able to take down their notes in shorthand.—*A large Eastern University.*

• • •

In the case of both men and women, the ability to write shorthand and to use the typewriter is of assistance in taking notes and writing papers for the completion of class assignments.—*A Western University.*

• • •

A student thoroughly competent in taking shorthand notes would find this ability of great value in taking lecture notes, etc. I only know of two students who have done this. One of these not only took shorthand notes but kept all his notes in shorthand for several years without transcribing them.—*An outstanding Eastern University.*

A "Jotting Down" Aid

Says this Freshman

ISABEL JACKSON, a student at Clark College, Dubuque, Iowa, wrote the following interesting letter to her high school teacher, Mrs. Adelean Cottingham, Benton, Wisconsin:

My first year in college is coming to a close, and I want to tell you how much I now appreciate the time I spent in my high school commercial course. I can sympathize a great deal with those students who did not take advantage of such a course. A number of girls in my class now realize their mistake and are taking a course in both shorthand and typing.

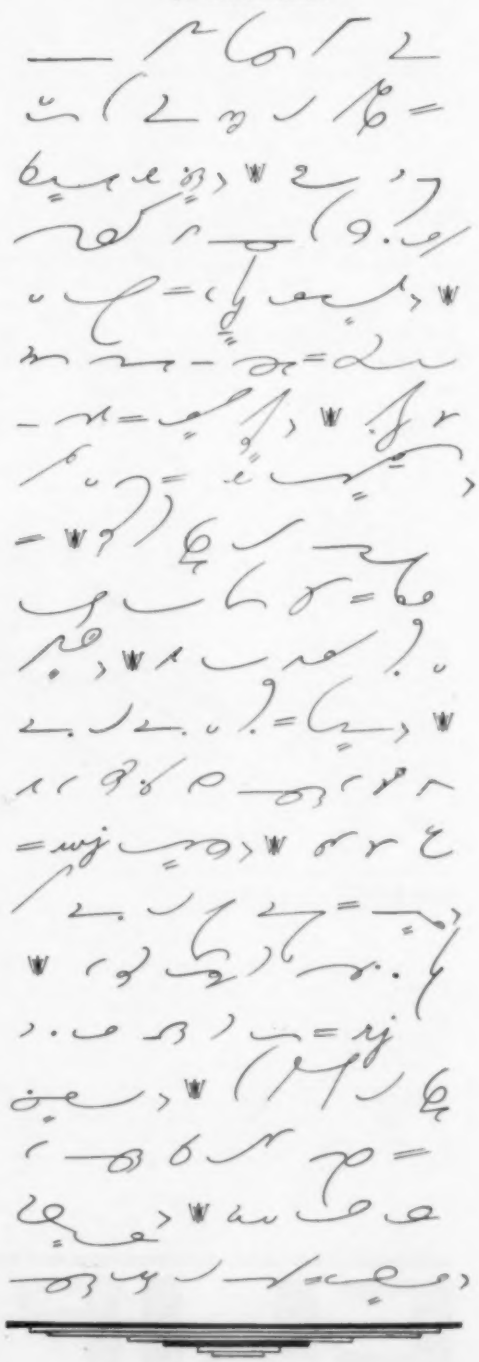
Typing, of course, is valuable to most every person, especially a college student. But to me even more valuable than typing is shorthand. I find this particularly true in the lecture course in American history I am taking. The students sitting around me in this course envy me a great deal while I am comfortably seated in my chair jotting down the important points of the instructor's talk. The majority of the class are scribbling notes which they take so quickly and briefly that they are insufficient when the time comes for examination. Although I do some reference work, it would be possible for me to write an examination from my notes alone.

Of course I transcribe my notes, usually immediately; and even though this does take extra time, I find it a very good review to clinch facts. Last week when I returned from my Easter vacation I sat down to transcribe my notes I had taken the week before and was able to read every form. And, as you probably remember, I was not an excellent shorthand student, but under your constant drilling I did learn my brief forms perfectly, and even with them alone a great deal of time can be saved.

With a full appreciation of the benefit I have gained from my commercial course, I hope other students will not overlook such an opportunity.

WISE WORDS

Why not contribute your favorite quotation for this column?



• The Learner

A few helps and hints on

STARTING RIGHT

in the study of shorthand

By JOHN ROBERT GREGG

WHEN a person first begins to learn a skill he has the priceless opportunity of learning it the right way from the start. There is a right way and a wrong way to learn shorthand. The right way enables you to make quick progress, and the wrong takes you by detours and sometimes leaves you on one of the detours, so that you never get to the place at which you had hoped to arrive.

During this month a great many young people all over the world are beginning the study of shorthand. We want to help all of you beginners make the right start and develop a high degree of speed and accuracy in as short a time as possible. Here are a few helps and hints based on many years' experience in teaching shorthand to thousands of students.

First of all, we want to do all we can to keep you from writing an outline incorrectly the first time you write it. Our motto for beginners is, "Write It Right the First Time." The easiest and surest way to avoid writing a wrong outline at the beginning is to write only those outlines that you have seen written correctly, either on the blackboard by your teacher or in the Shorthand Manual, "Gregg Speed Studies," "Graded Readings," or some similar shorthand book. After you have read an outline several times and have a clear picture of it in your mind, you can safely write it and practice it.

This is an easy way to start learning shorthand, isn't it! All you have to do is to *read* shorthand before you write it, and the more shorthand you read the faster will be your shorthand writing speed. Our advice, therefore, to you in your early lessons is summed up in the following words: Much shorthand reading.

Our second suggestion to the beginner is to observe the well-known principle, "United we stand, divided we fall." There are thousands upon thousands of different words in the English language. Until you can write a readable outline for each of these words, you cannot call yourself a skilled shorthand writer. This sounds like a big task ahead of you, doesn't it? It would be if you were to attempt to learn the shorthand outline for each word separately.

Fortunately you do not have to learn shorthand that way. The words in the English language fall into groups which we call word families. The words in each family group have so much in common that, after you have learned to write the part that is common to all the words in the family group, it requires very little effort on your part to learn how to write the remaining part of each word. Learning words in family groups reduces your work more than fifty per cent, and vocabulary building by this method becomes a fascinating study instead of a tedious, uninteresting one.

The illustrations under each of the theory principles in the Manual have been arranged, to a large extent, into family groups. From now on, when you have a vocabulary assignment to learn, such as, for example, Par. 28 or Par. 50, say to yourself before you start, "Most of these words have something in common and I already know from one-half to two-thirds of the outline of each word because I have practiced it in some preceding word belonging to the same family group."

If you will put yourself in this frame of mind, you will be surprised how quickly you will sail through the list of words and master the new outlines.

Our third suggestion is, do not worry about the wording of the rules. The rules are there to help you *if needed*. Shorthand is easy to learn and very few people need the rules to help them learn it. Read and write the outlines as they are given you without wasting any time to question whether or not they should be written differently, keeping always in mind that your main object is to develop shorthand

Brief-Form Phrases and Derivatives

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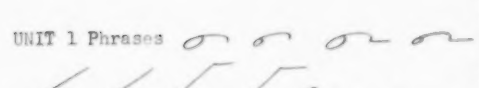

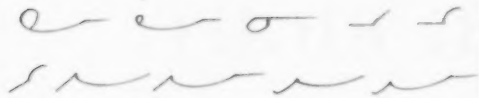

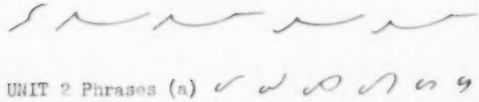

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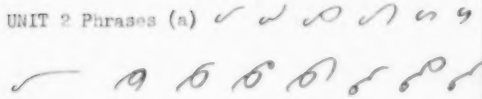

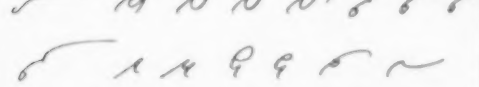

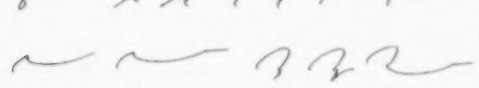

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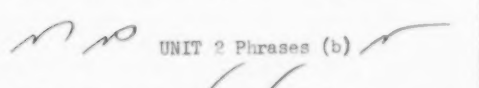

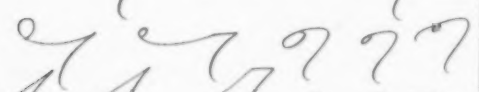

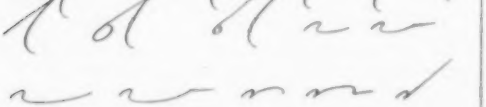

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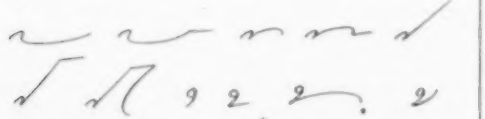

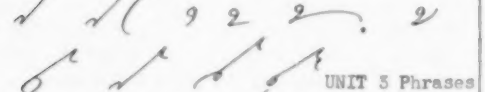

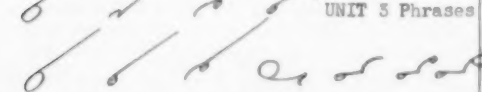

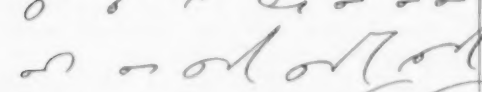

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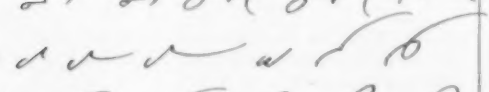

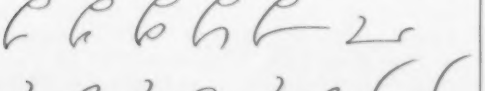

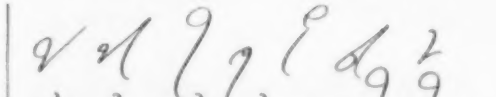

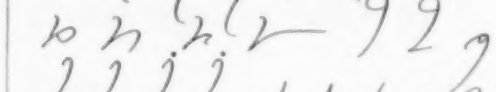

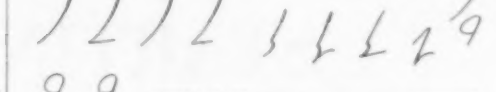

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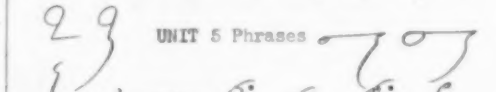

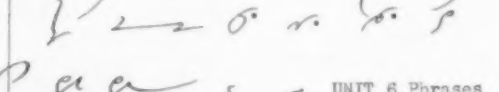

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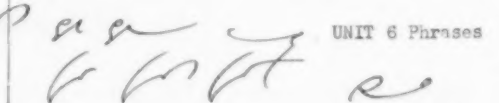
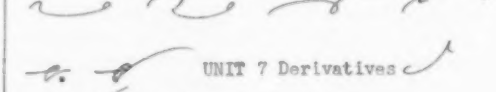
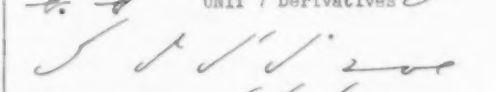
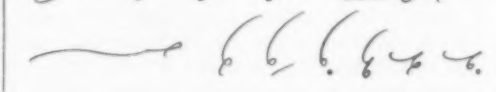
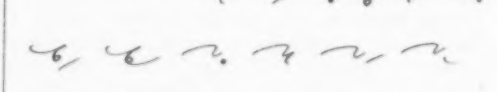




UNIT 7 Derivatives







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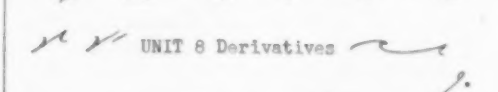

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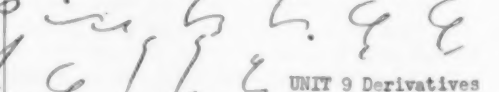
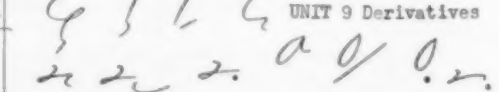
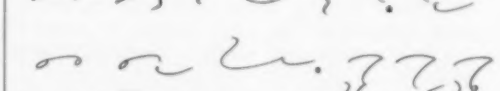
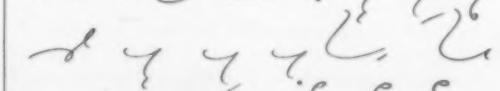








writing skill. Such skill is not developed by arguing with your teacher about an outline or by trying to improve the outlines that are given you in your Manual and Dictionary.

Our last suggestion this month has to deal with the learning of the brief forms. The easiest way to learn these brief forms thoroughly is, first, to practice each brief form as it is given in the Manual; second, to learn all the derivatives of each brief form; and third, to practice the brief forms in all the common phrases in which they or their derivatives occur.

Here is an illustration of the three steps described above, using the brief form for *believe*. This brief form occurs in Par. 69 of Unit 7. After you have practiced the outline *be* until you can write it fluently, then practice the derivatives *believes, believed, believing,* and *believer*. After mastering these derivatives, practice the phrases, *I-believe, he-believes, we-believed, I-would-believe, they-could-not-believe.*

If you merely practice the brief form itself, omitting to practice its derivatives and the common phrases in which it occurs, you have really just begun to master the brief form. From now on, do a thorough job of it and your writing speed will show a decided increase.

We have prepared a set of drills on the brief forms in Chapters I-III to aid you in practicing them as they occur in common phrases and in derivative forms. Remember our first suggestion, *read before you write.* Read the plate opposite until you can read the page fluently, then write the drills below through once, in shorthand, reading back from your own notes. Continue your practice until you feel sure that you can write all the drills accurately at high speed in a style approximating our plate!

Brief-Form Practice Drills

Unit 1 Phrases

I-can, he-can, I-cannot, he-cannot, I-would, he-would, I-would-not, he-would-not, I-will, he-will, I-will-not, he-will-not, I-am, in-it, in-the, at-the, it-will, it-will-not, there-will, there-will-not

Unit 2 Phrases

(*a*) of-the, of-their, of-that, of-this, of-your, of-his, of-them, that-is, that-the, that-they, that-this, with-the, with-that, with-this, with-them, it-is, it-was, I-was, he-was, they-can, they-are, they-will, they-will-not, this-is, this-is-the, this-will-not, and-the, and-their, and-are, and-will, to-the, to-it, to-this, to-that

(*b*) to-them, to-you, to-his, to-be, by-the, by-them, will-be, I-will-be, he-will-not-be, I-can-be, he-can-be, they-can-be, would-be, I-would-be, he-would-not-be, you-are, you-are-not, you-will, you-will-not, you-can, you-cannot, you-would, you-would-not, you-would-not-be, he-is, he-is-not, he-is-going, he-is-there, I-desire, you-desire, they-desire, he-desires

Unit 3 Phrases

I-did, he-did, they-did, where-is, when-the, when-they, when-that, when-this, when-you, I-could-be, I-could-not-be, they-could-be, what-is, what-are, what-will, of-what, the-time, that-time, this-time, my-time, into-the, into-that, into-this, of-those, to-those, with-those, any-other

Unit 4 Phrases

about-the, about-those, about-that, about-this, about-them, from-the, from-that, from-this, from-those, before-the, before-that, I-should, he-should-be, I-have-been, they-have-been, has-been, had-been, for-the, for-that, for-this, for-those, for-them, I-have, I-have-not, they-have, you-have, you-have-not, who-have, who-have-not, which-is, which-is-the, which-is-not, to-which-the, I-shall, I-shall-not, I-shall-have

Unit 5 Phrases

he-must-be, I-must-have, such-as-the, someone, I-think, you-think, they-think, he-says, he-says-it-is, he-says-it-will, always-be

Unit 6 Phrases

between-the, between-this, between-them, that-letter, your-letter, this-letter, give-them, they-give, next-thing, next-time

The following drills cover the derivatives of the brief forms in Units 7 to 9.

Unit 7 Derivatives

wants, wanted, orders, ordered, ordering, smallness, gladness, believes, believed, believing, possibly, receives, receiving, received, receiver, calling, calls, called, caller, states, stated

Unit 8 Derivatives

collects, collected, collecting, collection, dealing, dealer, dearest, deals, loves, loved, loving, regards, regarded, regarding, keeps, workers, becomes, becoming, prepares, prepared, preparation, subjects, subjected, opinions

Unit 9 Derivatives

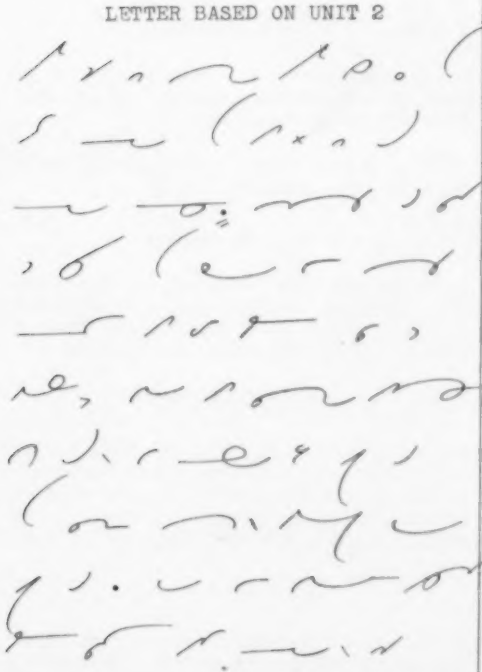
sends, sender, sending, agrees, agreed, agreeing, asking, asked, asks, offices, officer, speaks, speaking, speaker, weekly, weaker, flooring, completes, completed, completely, committees, represents, represented, representing, valued, values, employs, employing, expresses, expressed, expressly

Practice Drills on the Brief Forms

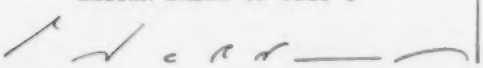
Of Chapters One to Three

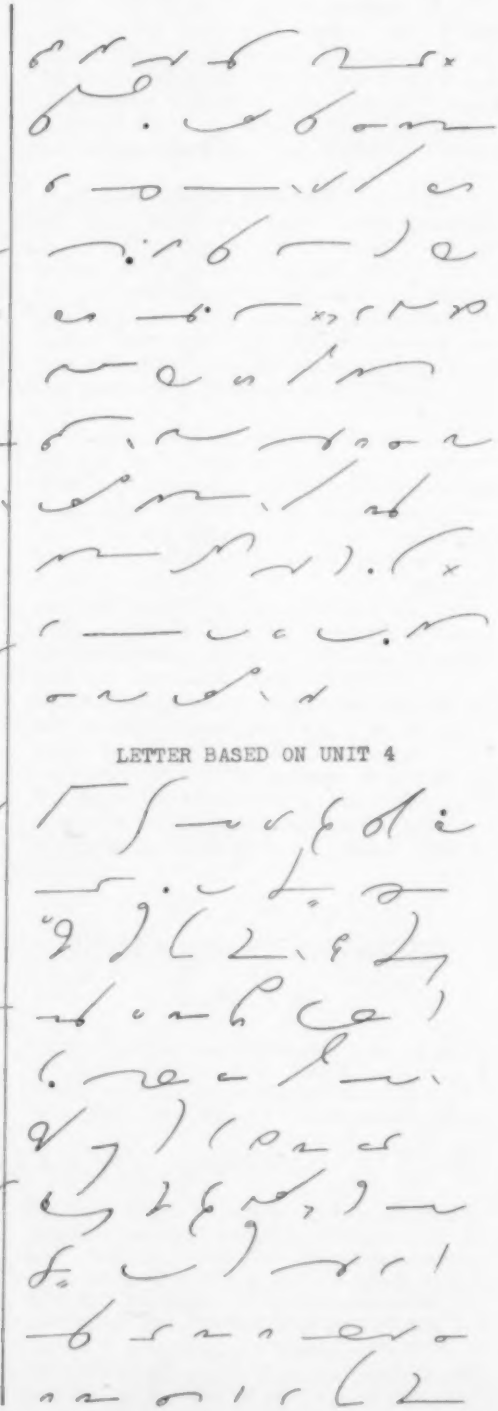
SENTENCES BASED ON UNIT 1

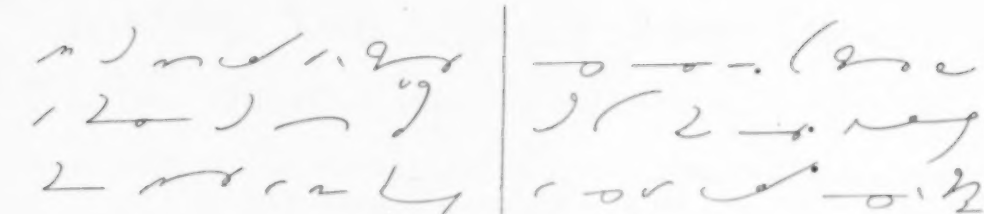
LETTER BASED ON UNIT 2



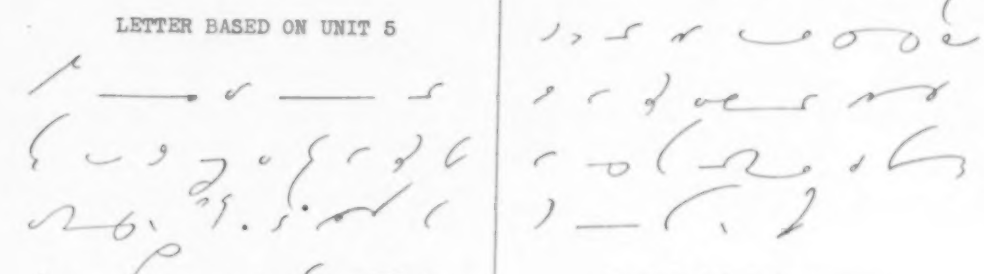
LETTER BASED ON UNIT 3



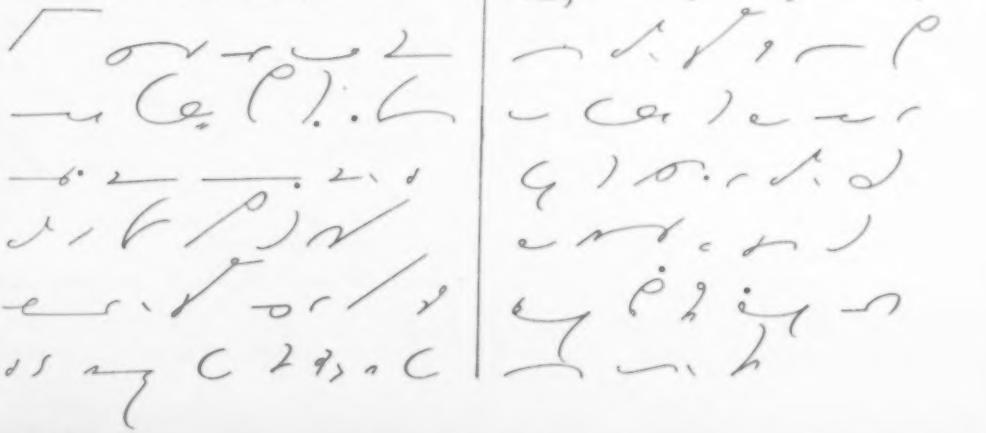




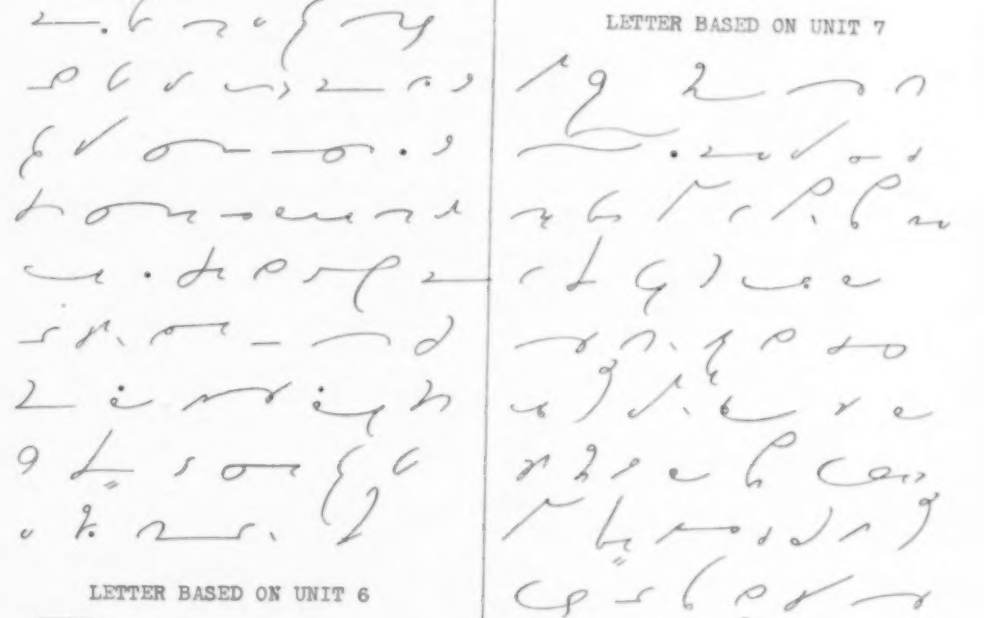
LETTER BASED ON UNIT 5



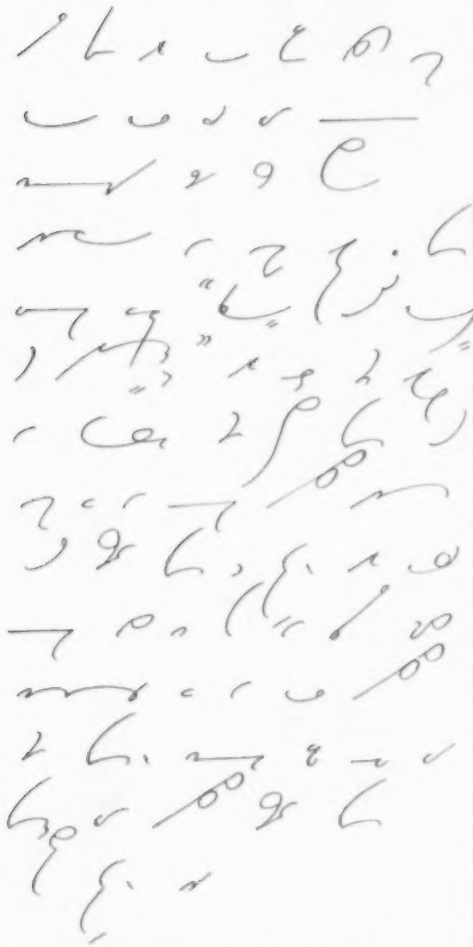
LETTER BASED ON UNIT 6



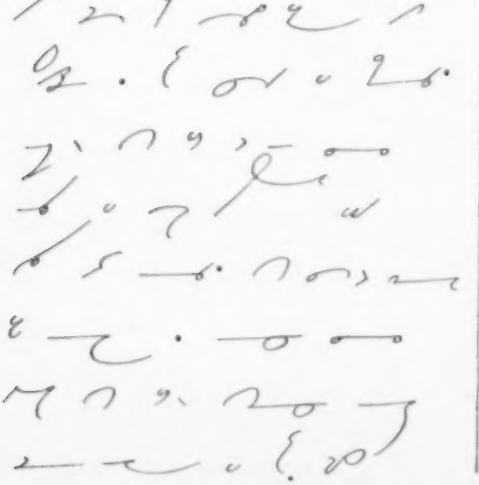
LETTER BASED ON UNIT 7

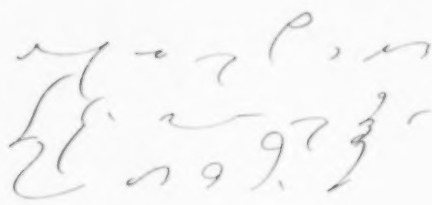


LETTER BASED ON UNIT 8



LETTER BASED ON UNIT 9





GENERAL REVIEW LETTERS

How Do You Handle Your Dates?

In your letters, of course!

Second in a series by E. LILLIAN HUTCHINSON *offering helpful suggestions for stenographers as well as students*

IT would be almost impossible to name a type of business paper or record that does not require, as an essential element, an unmistakable indication of the paper's date. Every business letter, report, legal document, contract, lease, bill, invoice, statement, check, note, draft, acceptance, bill of lading, deposit slip, money order, or receipt is dated. Even the simpler and more informal business papers such as memorandums, telephone slips, filing records, and all types of card records are dated.

Clarity Essential

As tremendous importance is attached to dates—they may be used as evidence in a lawsuit, for example—there should never be any doubt as to their accuracy, either when handwritten or typed.

Many stenographers, as well as other people, due to haste, fall into the careless habit of writing illegible figures. Notice how unmistakably clear these figures are:

1 2 3 4 5 6 7 8 9 0

In typewritten work, any misstruck figures should be erased neatly (not forgetting to erase the carbon copy) and retyped clearly. Never type a figure over a misstruck figure.

Certain standards of arrangement contribute to the clarity and good appearance of dates. These will be discussed in this article.

To Spell Out or Abbreviate?

The names of the months and the days of the week should be spelled out in full, except in tabulation or billing work, where it may be necessary to save space. In such cases, however, abbreviations should be made consistently; that is, it is not proper to abbreviate in some cases and to spell out in others in the same piece of work.

The correct abbreviations of the months and the days of the week are:

Jan. Feb. Mar. Apr. Aug.
Sept. Oct. Nov. Dec.
Sun. Mon. Tues. Wed. Thurs. Fri. Sat.

May, June, and *July* should always be spelled out in full.

Occasionally, when matter must be condensed greatly, as in statistical matter, tables, etc., the so-called "Dewey abbreviations" of months may be used. These forms are the briefest possible without being ambiguous:

Ja. F. Mr. Ap. My. Je.
Ju. Ag. S. O. N. D.

The days of the week would be abbreviated to:

Sn. M. Tu. W. Th. F. S.

These abbreviations should be avoided as far as possible.

The Use of Figures

In business correspondence, the day of the month and the year should always be expressed in figures, as *January 22, 1935.* The signs of the ordinals—*st, th,* and *d*—should not be used. When, however, the day of the month *precedes* the name of the month, the ordinal signs are used, as *the 22d of January.* The ordinals *second* and *third* should be written *2d* and *3d rather than 2nd* and *3rd.*

In social correspondence and formal documents, the day of the month, and even the year, may be spelled out in full, as

the twenty-second day of January
the twenty-second of January
January the twenty-second
(not January twenty-two)

The practice of using the style *1/22/35* or *1-22-35,* even in informal memorandums or in tabulations, is not recommended, for it is very easy to confuse the numbers in the shortened style.

The words *instant, proximo,* and *ultimo,* or their abbreviations *inst., prox.,* and *ult.,* referring, respectively, to the present, following, or preceding month, should be avoided. It is much clearer to use the name of the actual month. In June, for example, when referring to the 15th of May, write *May 15,* not *15th ult.*

Time of Day

Clock time is expressed in figures:

1. When the exact time is given:
   The telegram was received at 10:16
2. When *a.m.* and *p.m.* are used; as *10 a.m., 8:15 p.m.*
3. Always in statistics and enumerations.

Notice that a colon separates the hours and

minutes, except in railroad time-tables, in which the period is usually used.

Also, notice that *a.m.* and *p.m.* are written close—with no intervening space between the letters—and that they are written preferably in small letters.

When the time of day occurs in isolated cases, it should be spelled out:

The mail leaves at four.
He has an appointment at a quarter to three.
The conference was called for half-past ten.

Decades, Centuries, Months

References to decades and centuries should be spelled out and written in small letters:

the eighties, the nineteenth century

The day of the month is separated from the year by a comma; also, if no day of the month is given, the comma separates the month and the year:

July 1, 1935 July, 1935

In running matter, a comma follows the year also:

The contract, dated July 2, 1935, expires this year.

Unless the close style of punctuation (the style that makes liberal use of punctuation marks) is used for the inside address of a business letter, no period should follow the date line.

The digits in a year date are never separated by commas. Should a year be spelled out in full, no commas are used:

nineteen hundred thirty-five

In referring to a fiscal year, consecutive years, or a continuous period covering more than two years, the contracted forms *1930-34, 1902-5* are used (but *1899-1901, 1900-01*).

For two or more separate years not representing a continuous period, a comma is used instead of a dash, as *1932, 1934*.

Typing the Date Line

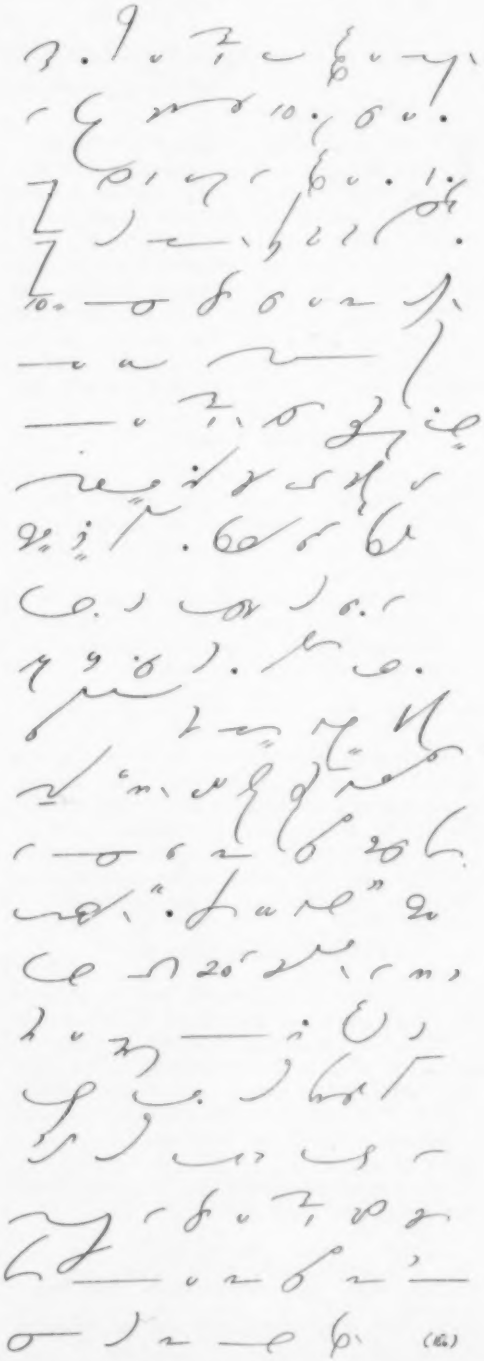
As most business letters are typed on letterheads bearing the company's address, the date usually appears on a line by itself. The line may be centered, but it is more often flush with the right margin of the letter. It would be well to review some standard typing textbook such as "Gregg Typing," for illustrations of the position and spacing of the date line.

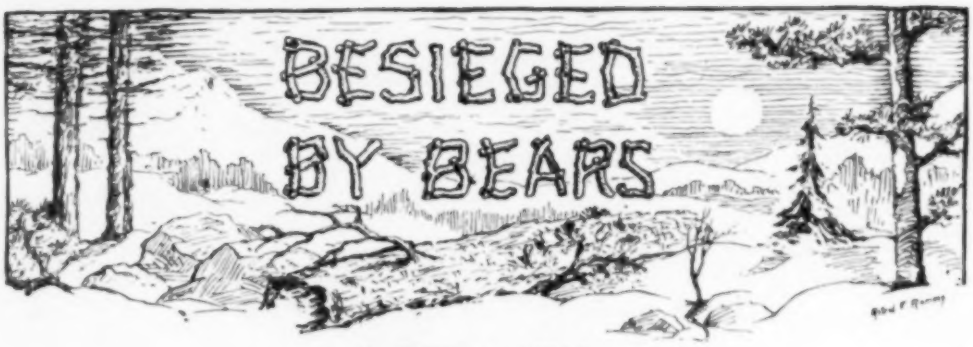
Should a letter be typed on plain paper, the address and date lines may be arranged as a block of typing, either centered or at the left.

In social correspondence, the date is placed sometimes at the foot of the letter, flush with the left margin.

Concentration

By CHARLIE E. BELL

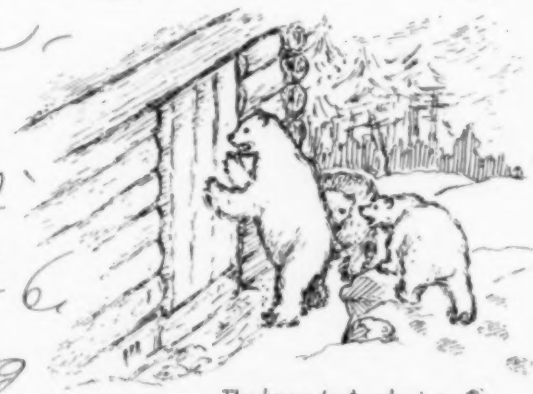




By ENOS A. MILLS

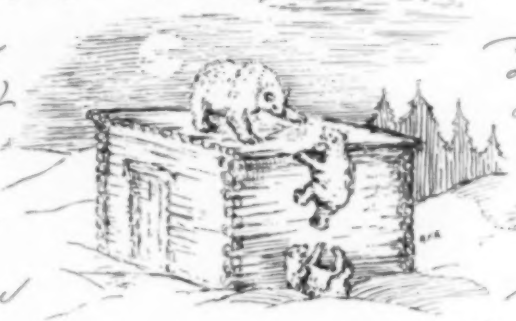
(Conclusion)

* *however at any rate struggle*



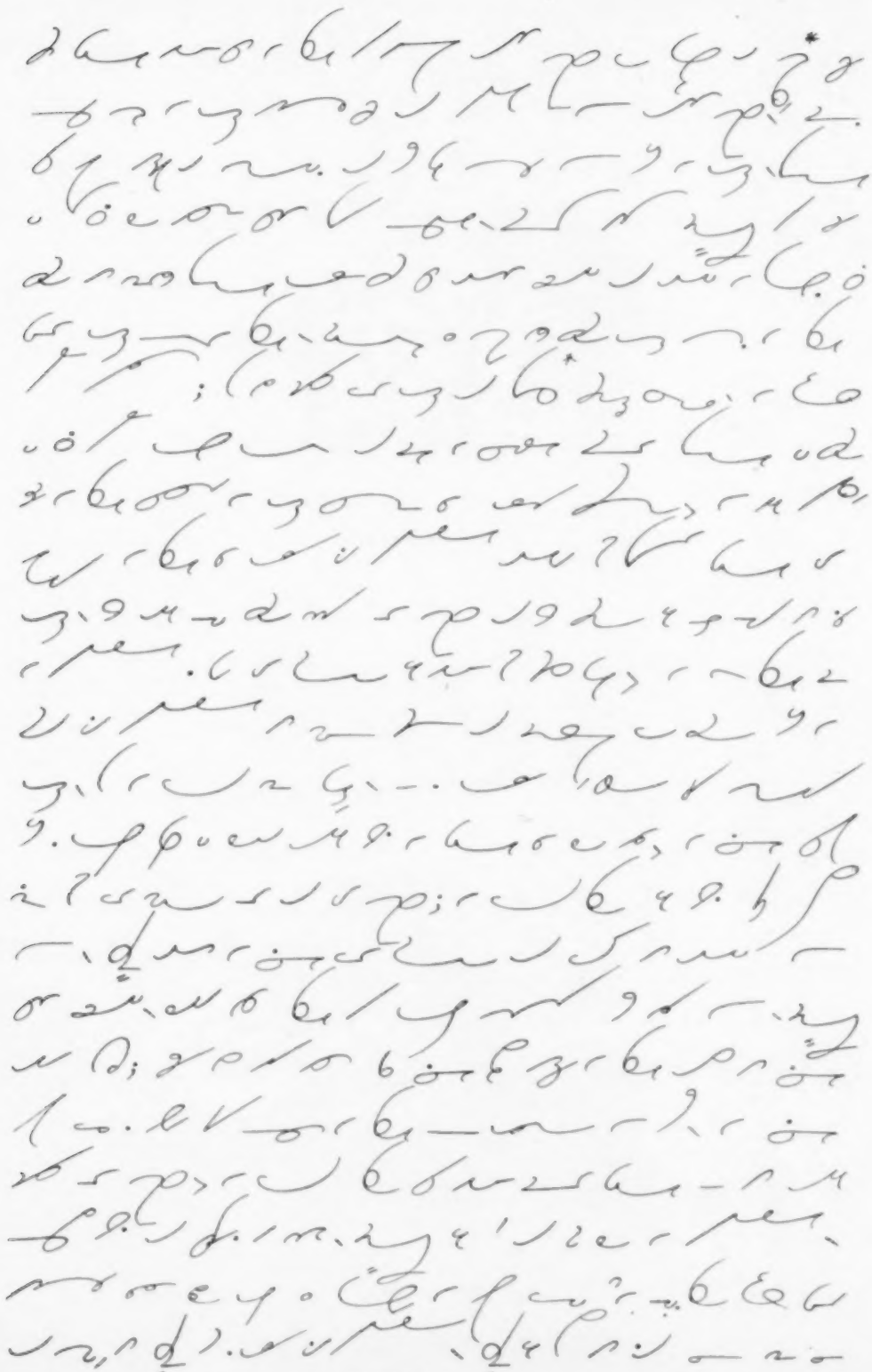
The bears kept...clawing at the door....

* prospectors enormous stood eleven o'clock

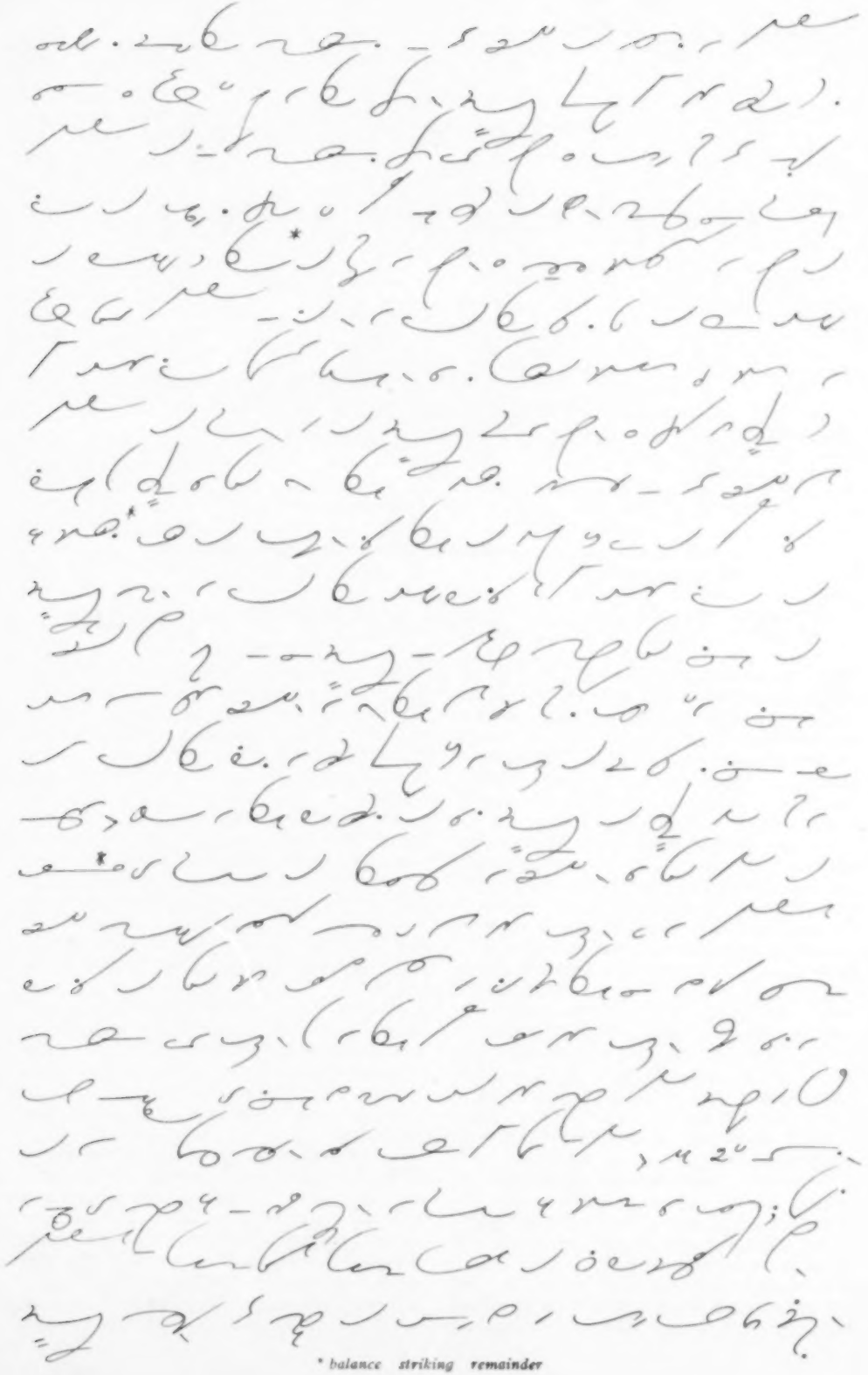


The young bears soon fall off the roof, but the old one persisted.

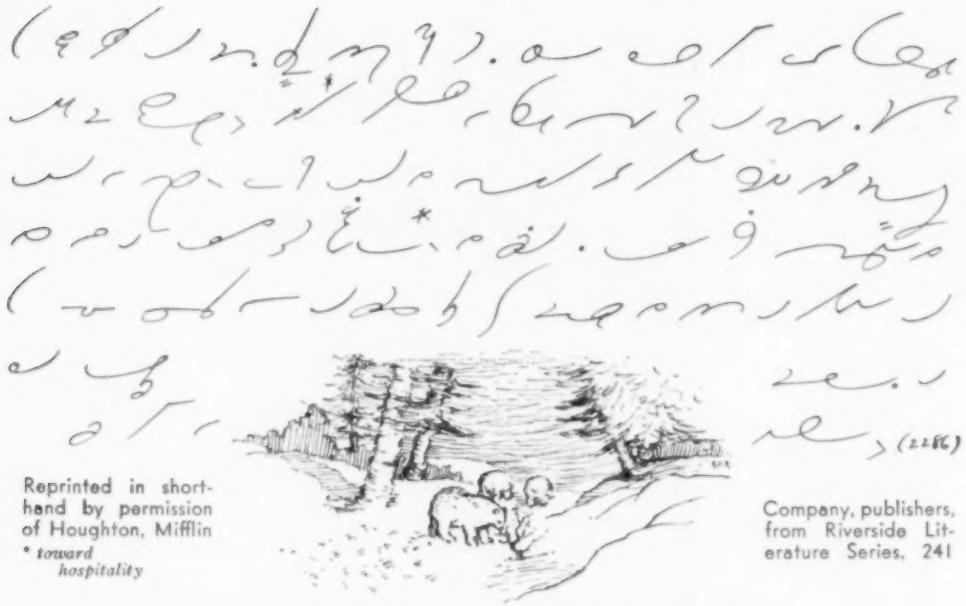
* animals



* combined became



* balance striking remainder



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* *toward hospitality*

This story is adapted for reading after Eighth Chapter of the Manual.

Duke University Adds to Our Symposium

WHILE the average salary of the college stenographer is considered to be somewhat lower than that of the stenographer of more than average ability in business and professional offices, there are a number of compensating advantages, reports Mr. P. M. Patrick, of the Duke University News Service.

The stenographer at Duke has access to frequent public lectures, concerts, and recitals, and has the opportunity of constant contact with leaders in the fields of religion, education, the sciences and professions, and a schedule of work that is seldom hurried. A number of them take advantage of the recreational opportunities afforded on the two campi—tennis courts, swimming pools, libraries, music.

While there is some degree of monotony and drudgery in the life of the university stenographer—as there must be in all forms of work—this aspect is reduced almost to a minimum. Among those with the most interesting positions may be mentioned the following young people:

A former Duke student who used shorthand and typewriting to earn a degree is now private secretary to one of the leading executives of the institution, and his position makes him virtually an executive.

A junior attending the University has typed the manuscripts for a number of published articles and books written by an outstanding economist-historian. Having lived in a Latin-American republic practically all his life (he is the son of a missionary), he is quite familiar with the Spanish language; this knowledge, together with his ability to type, got him the job. It keeps his spare time occupied and furnishes a good portion of the necessary money for tuition, room, board, and other expenses incidental to college life.

A junior in the Woman's college takes daily dictation from a number of outstanding religious educators, and has typed a number of manuscripts for publication. Another girl student is stenographer to a world-famous sociologist who has quite a list of titles to his credit.

Another undergraduate stenographer regularly "takes" the addresses and sermons of local and visiting speakers for press reports. A sophomore typist has charge of the typing bureau, a student organization which last year gave part-time employment to 16 undergraduate typists.

A large number of the stenographers at Duke are "right hands" to recognized national and international authorities in law, medicine, religion, literature, athletics, psychology, economics, and other fields of knowledge. Such stimulating contacts, they assert, afford adequate compensation for the somewhat lower salaries which apply to these positions as compared with those paid in the business world.

• Art and Credentials

With the spirit of persistence

YOU CAN SUCCEED

as countless others have done

•

FLORENCE ELAINE ULRICH
Conductor of the Art and Credentials Department
Assures us in another "pep talk"

"OF what value to me or any other stenographer is all of this time spent in copying over and over again those characters in the penmanship drills and the O. G. A. Test? I can make a fairly commendable copy the first time—at any rate *I* can read it! Isn't that sufficient?"

This letter from one of our readers reminded us of a little experience about which we heard recently. Mrs.— we'll call her Smith—had engaged a new cook and was sampling the first meal she prepared. One bite was sufficient to reveal that something wasn't quite right. "Nora," she inquired suspiciously, "did you wash this fish carefully before you baked it?" "Lor', ma'am," answered Nora disgustedly, "wot's the use of washin' a fish that lived all his life in the water?"

If our questioner had read some of the biographies of men and women who have achieved the goal for which they aimed, he would be impressed, even as we, with the single-point drive of their ambition, and the dauntless and relentless patience with which they worked, frequently doing the same thing over and over again until the greatest possible skill had been developed. After that was attained they started to work on the next "level" of development. They knew exactly what they wanted to accomplish, and no amount of time and practice was too much for them to devote to it. Sometimes this work has been done under the most trying circumstances.

We have in mind a young woman whom we had met in Chicago shortly after she won a literature prize for having written the best short story of the year. The story, as we recall, appeared in a comparatively obscure magazine, but it was an artistic and literary achievement. She was an immigrant who had come to this country very poor but determined to become a writer. Her first hard months in New York were spent in scrubbing floors of offices, washing dishes in restaurants, and working in factories to eke out the meager living expenses necessary to keep her in food and in the cold, dark basement room which she called home, and to pay her expenses at a night school. But in her bleak and humble surroundings she dreamed that some day she would be a great writer, and all of her youthful energy consciously and unconsciously was concentrated in overcoming the obstacles that stood in her way. Among them were the difficulties of mastering a new language in a strange land without friends and help, other than that provided by her own courage. She learned quickly, and, after a few years of this devoted effort to make her dreams come true, she had the rare privilege of seeing her first story in print win one of the outstanding prizes in literature! Her writings have since appeared in many leading magazines, and critics have only praise for her splendid ability as a story writer. Worthwhile, wasn't it?

"How did you manage to achieve your ambition so quickly?" we asked her.

"Whether I have an idea or thought to write down or not, I close myself in my room for four hours each day with my pencil in my hand. Sometimes I do not write down a single word or phrase during that time, but I think and think hard *about what I want to write, and I do not let anything interrupt my thinking nor interfere with this program!*"

Isn't that a magnificent demonstration of the power of persistence and resistance?

What is the difference between that young woman and countless numbers of others of us who, likewise, have dreams and ambitions but do not achieve the goal? We are inclined to think it is this: She, through sheer strength

of will, developed a strong resistance to diversions, and established the power of persisting in writing under any circumstances.

That is not easy. The little elf of diversion invariably presents himself at our weakest moment to coax us from our desk.

Some of you doubtless made the New Year's resolution that you would devote at least one hour each day to shorthand practice outside of school until you became an expert stenographer. Your goal may be a long way off, but you know that consistent and conscientious study and practice will bring it within your reach. You, therefore, assign a time each day for practice and demand of yourself a minimum requirement in writing efficiency—and what happens? A friend telephones and suggests a movie or a party, and—whiff! The resolution has fled, and the mind, with gloating infidelity, flits to Clark Gable and the play, dancing frocks, and other equally delightful things that are not mentioned in the pages of your Manual. *If* the shorthand practice is still carried on, we venture to say that it will be reduced to mere mechanical copying with no thought for, nor heart in, the work. In order to overcome this, your mind must be trained to behave, and the best way to do that is to make yourself do a definite amount of practice, this amount to be determined by you beforehand. If you have said you will practice shorthand penmanship ten minutes each day, set a definite time aside for that practicing, and *do not let anything divert you from it.*

The district manager of an insurance company called an agent into his office to remind him that he wasn't selling as much as he could. The agent offered the excuse that he did not like selling, and added that the manager's lack of sympathy probably was due to the fact that he did. "No, I did not like selling any more than you do, and nothing would have pleased me more many times than to sit at home with a good book, but I resisted the impulse because I knew that that would never promote me to the executive's chair. It isn't doing the things that you want to do that brings you what you want—always. More often it is doing the things that you do not want to do."

As you read the "success stories" in this magazine, perhaps you have wished that you, too, might "step into the boots" of some of these people and do the interesting things that they do. Impatience tugs at the bonds of insufficient skill, and the daily grind of shorthand practice becomes irksome. It is then you sometimes ask the question, your whole being alive to the big things you want to be doing, "Ah, what's the use of all this?"

Do not waste precious time in *wishing* that you might have the job; prepare yourself for it by deliberately practicing to develop the skill for it! You will be surprised at the ease with which a definite level of skill in both shorthand and typewriting can be reached, when the mind is urged to the task. The practice afforded by the penmanship lessons and the O. G. A. tests will contribute largely to the development of that skill in shorthand, if only ten minutes a day are devoted to it! Persist in the accomplishment of your desire and resist any influence that would divert you from it, *and you will make your dreams come true.*

What better time to put that resolution to work than right now in the O. G. A. Contest. One month's intensive practice and training by dictation and copying, with careful study and analysis of notes, will help tremendously to push up that writing speed to a new high level; and, at the same time, it will increase your reading ability because you will be writing more accurate and readable notes. Practice the Contest Copy, then (we are repeating it on page 302 for those who did not receive the December issue), and send the best specimen you are able to write to the Editor of this department on or before March 1!

Cheerio!

[*Don't miss the Penmanship Pointers on page 298*]

COME, YE GREGGITES!

Challenges Amelia Wiegand
Aquin High School, Freeport, Illinois

Come, ye Greggites, from far and near,
Oh, join our great Contest this year!
Many write our hooks and crooks;
Every eye look in your books.

Yearning, earning, all to win,
Everyone is full of vim.

Great the prizes, large the rewards.
Ready to get the highest scores?
Each and everyone full of speed—
Go! Let's see you take the lead.
Get your copy here on time.
If you win, "Oh my, that's fine!"
Tell the world you're starting now.
Everyone work by the sweat of his brow!
Send your best—that's all for now.

How to Improve Your Skill in Making the Carriage-Return

By HAROLD H. SMITH
Expert Typing Consultant

OUR friend G. W. Cowan, of the Park Business College, Hamilton, Ontario, has thoughtfully sent in some of his pet drills for use in developing greater skill in the performance of certain specific operations that enter into general typewriting skill. One of these deals with the return of the carriage, an operation that everyone who has ever attained great skill in typing has had to drill on intensively:

Analysis of expert operation of the return of the carriage through motion pictures shows that the forearm scarcely moves at all; that the elbow is held very close to the side and is *not* raised, as so many texts indicate in illustrations; that the wrist is kept low; while the hand and fingers doing the actual work do most of the reaching and throwing. Yes—

Mr. Cowan's Exercise

(Set margin stops for a 70-space line. Break the first line as usual at approximately 70 spaces; then break the remaining lines as indicated in the copy.)

```
    It is not necessary to
space at the end of a line of
typing. Remember that, too,
as you write
this
exercise
on
the
quick
operation of
the
carriage-return lever.
```

A fine variation of this exercise consists of setting one stop on the tabulator rack at about 60, if you are writing down to 70 on the scale—at any rate at about ten spaces before the end of the line is reached. Then take any copy in print or typewriter type; start typing at the left margin; type one word there; tabulate once; write the last word in the first line; return the carriage as quickly as possible; write the first word in the next line of the copy; tabulate, and type the last word in that same line; and so on.

After some preliminary practice in order to make sure you are using the best possible technique in returning the carriage and that you are fully acquainted with the plan of the exercise, get someone to time you—either for a half-minute or minute, or to see how long it takes you to complete a certain exercise.

throwing! Do not pull or push the carriage. Take up loose play in the line-space lever on the same motion as you reach for the lever from the keyboard; then throw the carriage just powerfully enough to carry it through without banging it against the margin stop. Your throwing hand will leave the line-space lever at about the frame of the machine. Learn to strike the first key in the next line directly after you leave the line-space lever. Do not waste time dropping your fingers to the guide keys. Of course this must be done in the early lessons by everyone; but if you let it become a habit it will account for the loss of from five to twenty or more words a minute.

If you enjoy this kind of skill-improvement drills, please write us. We have plenty of others.

Penmanship Pointers—VI

With special drills to obtain precision and fluency in joining the circles, prepared by Florence E. Ulrich

WHILE the majority of the O. G. A. papers that are coming to our desk show fine fluency and form, there are still some writers who persist in "hugging" the paper at the end of a stroke—afraid to release the outline—and as a result have ugly "blobs" and thick strokes at the end of the characters. They are like beginners on skates who have not the courage to let go of their instructors. They may ride along on the arm of a fellow-skater or hold on to the rail as long as they like, but they are not going to learn to skate until they strike out alone.

Speed in shorthand writing cannot be acquired with any degree of success by the writer who has not learned the simple little trick of lifting the pen at the end of a stroke while the hand is still in motion and passing on to the next outline without a parting dot. Write lightly, swiftly, rhythmically, with a light *fade-out* at the end of each character.

Let us begin our practice this month with a half-minute or so devoted to the direct oval to get the motion and control for our first character. Follow with the simple combination of *bl*—no, it isn't in the plate, but let us write it to count, *bl, bl, bl.* As soon as you are writing this smoothly, add the oval exercise at the end, as you see it in the first line of the plate opposite. Now, ready for the simple outline *bl-a? Bl-a, bl-a, bl-a.* Then—*bl-e, bl-a, bl-e, bl-a, bl-e, bl-a!* Since the only difference between these forms is the size of the circle, we are inserting this extra drill for variety, although you will not find it in the plate. Turn the circle very neatly and very small at the end in *bl-e.*

Retrace the outline for *blade* until you get the "feel" and the swing of it. Then follow with *blade, blame, blade, blame,* etc. A little more precision is required for the deft turn of the little circle in *brittle.* Note how snugly it fits in the junction of *r* and *t.* The other outlines in this drill furnish additional practice for joining circles to *bl, pl, br,* and *pr.*

When you have made a fluent copy of this first Fluency Drill, you are ready for the next exercise.

More precision in handling the pen is required to write the Precision Drill. The oval exercise at the beginning gives the movement for handling the circle before downward curves, *b* and *p.* Start the circle approximately at right angles with the stroke and swing upward, then around and down on the consonant. Continue to practice these outlines until you are writing them fluently and correctly with ease.

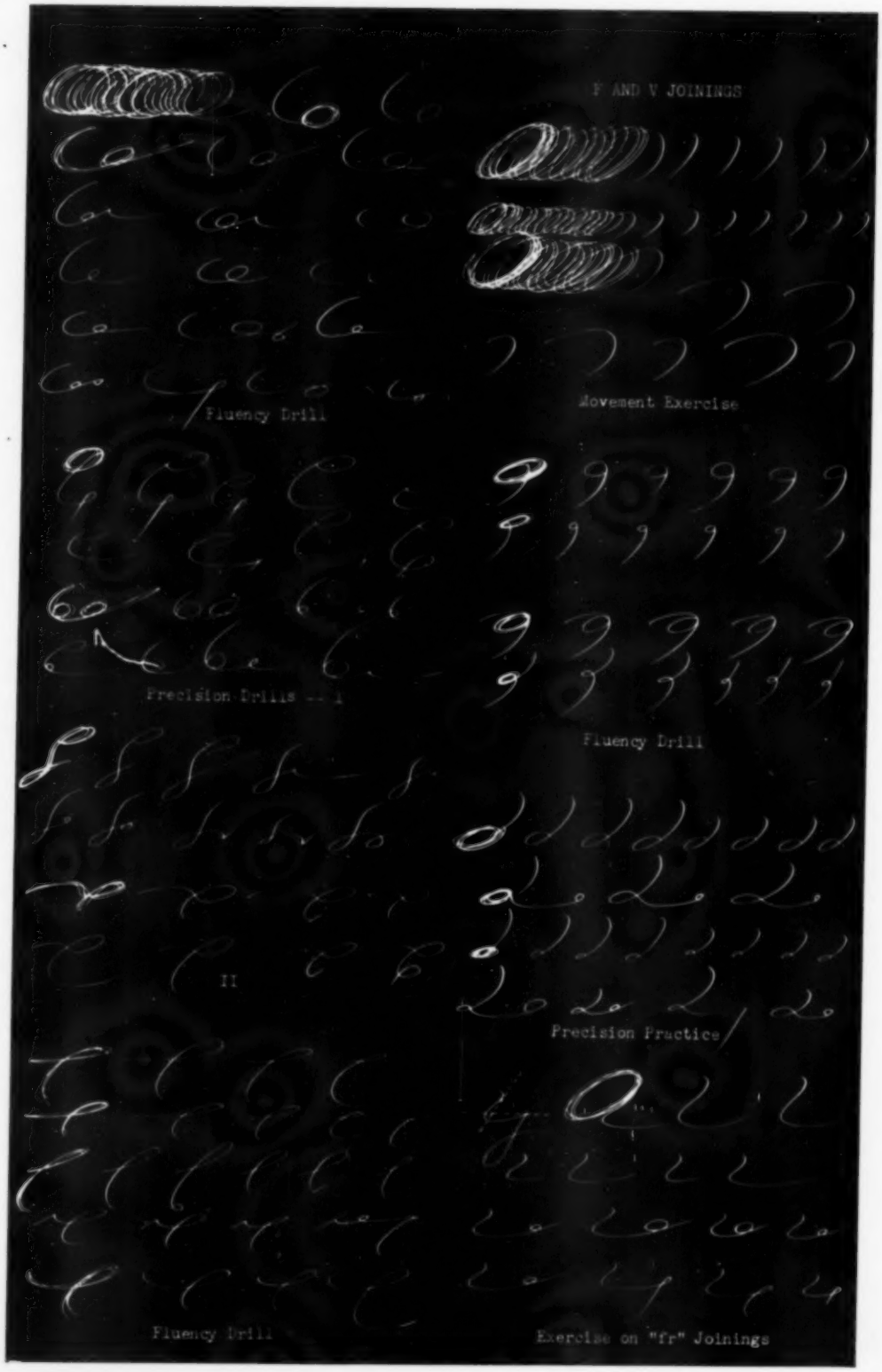
To turn the circle deftly on the back of *b* in words like *abate* requires practice. Some writers use a slight finger-action here, and the quick "turn-out" on the circle in these outlines is not unlike the "turn-out" a motorist must make when he sees another car coming in his direction. Some drivers, you know, almost unseat their passengers in the maneuver. That's bad driving. Others will take the turn so easily that the occupants scarcely know it is being done. That's good driving. Practice these drills until you can drive your pen around the corner so easily that your brain does not register a "jolt" when the change in direction is made.

Another Fluency Drill. Keep the straight lines from bending, and preserve the proper formation of the curve in these outlines. Develop as much speed as you can. If you have been in the habit of writing with a slow gait, snap out of it. Count faster and *force the hand to keep up with the count.*

Another oval exercise—indirect this time, for *f* and *v.* Notice that whereas *b* and *p* have the greater depth of curvature at the end of the curve, *f* and *v* have it at the beginning. Ready to write? Swiftly now: *V, v, v, f, f, f; v, f, v, f,* etc. Now, *gv, gv, gv,* (pronounce it like *giv* for a quick sound); *kv, gv,* etc.

Turning the circle at the beginning of *f* and *v* will be easier, perhaps, than writing it before *b.* Let us try it. Note that you do not retrace the circle and that it fits up snugly to the beginning of the curve. *Av, av, av; ev, ev, ev, ev*; *av, ev, av.* Fit the circle up closely to the junction of *k* and *v* in *cave.* Watch the curves in *forever!*

An exercise at the beginning of the next Precision Drill develops the movement for joining circles at the end of *f* and *v.* Write carefully until you acquire the correct handling of these outlines. Preserve always the distinct curvature of *f* and *v.* Most writers if they are not observing their work carefully will form an arc-like curvature that not only


F AND V JOININGS
Fluency Drill
Movement Exercise
Precision Drills — 1
Fluency Drill
II
Precision Practice
Fluency Drill
Exercise on "fr" Joinings

detracts from the beauty of the form, but also from the speed and facility with which it, if properly written, can be joined to other strokes. Note how easily you can write *valley* if you preserve the proper depth of curvature at the beginning of *v* and pull it back in correct slant.

The last drill for this month embraces *vl* and *fr*. These are our "pet" outlines, and we hope that you will enjoy your practice on them. They are written with the same graceful movement as that at the beginning of the small letter *v* in longhand, you will observe. Watch the slant! More O. G. A. contestants reveal the immaturity of their penmanship development in failure to write this one combination correctly than on any other penmanship principle, unless it be tipping *l* downhill.

We shall leave you to analyze your own writing this month. With the O. G. A. Contest closing March 1, do not be too lenient with your criticisms, then perhaps your examiner can be!

Good luck, and many happy prizes to you!

"Over the Desk" Talks

On "Who's Who" in Credentials Activities

WE have a suspicion that these certificate news flashes are going to become a regular feature of this magazine. Well, if there is one thing we enjoy doing, it is giving a cheery word or two of commendation where due—and certificates and prizes, as witness, 175,000 certificates and beautiful prizes awarded by the Credentials Department last year alone! Multiply that by—we won't tell how many years—and we've a strong presentiment that our statement will stand unchallenged. So lend an ear!

* * *

A gratifying club of O. G. A. specimens from Guthrie Center High School, Guthrie Center, Iowa, is before us at the moment, and the crisp—that is the word—clear-cut style of writing on these papers is both practical and beautiful. Miss Esther Veatch also submitted two tests for the Superior Merit Certificate, which qualified. The specimen written by Wanda Rex, who wins the club prize, is especially commendable. We suggest some intensive shorthand penmanship practice, Wanda, for the O. G. A. Contest this year!

* * *

It is customary for us to find some beautiful penmanship in the clubs of O. G. A. tests received from teachers who themselves are Gold Medalists—clubs like that from Mrs. Vera Herring, of The Business Institute, of Detroit. Some of you will remember that Mrs. Herring tied for second place in the Teachers' Blackboard Contest in 1924. That is a record surpassed only by the first-prize winners! She teaches a fine, fluent style of writing and this club reflects some especially good work. We are tempted to use the word "racy" in describing the style, because the writing reflects such smooth, easy, rhythmic movement.

* * *

A large club of O. G. A. specimens especially gratifying to see because of the neat, compact style of the notes, comes from Sister Redempta, Cheverus Commercial School, Jamaica Plain, Massachusetts. Not only were the notes of good size and form, but they were quite remarkable for the degree of fluency that has already been developed. This teacher has succeeded in securing what we call a good, practical writing style.

* * *

And that naturally leads us to remark that we appreciate the gracious words of our teachers and other readers who are enjoying the penmanship drills in the GREGG WRITER each month. The O. G. A. tests coming to us even before Christmas were of better grade than usual so early in the year. The writers declared that the practice helped materially in securing a fluent *get-away* and a better style. If you have not used these drills we recommend them to you now. The results of practicing them, you will find, will be well worth the effort.

* * *

Among the schools that are making enviable records in the number of awards won by their students each year is the Hadley Vocational School of St. Louis, Missouri. Many certificates and prizes are being earned by the students in this school. Congratulations, Mr. Gordon Roach!

* * *

Miss Mildred Kies, of Midland College, Fremont, Nebraska, tells us when submitting her club of O. G. A. papers that she dictated the test. "Some of the O. G. A. tests were taken from dictation rather than from copy. I thought the results were better, since the pupils must write freely, instead of drawing, and must know how to write the words."

Not only will more fluent writing be likely to be secured through dictation, but an occa-

sional dictation of the O. G. A. test makes the penmanship practice more interesting for the pupils. We not only recommend it; we *urge* that teachers dictate the copy whenever this is possible.

* * *

We certainly appreciated the nice lot of tests—O. G. A., Complete Theory, Competent Typist—submitted by Sister Mary Ferdinand, SS. Peter and Paul School, St. Louis, Missouri. They were beautifully arranged in the package, the work was neatly and attractively done, and the tests came flat, preserving the original neatness with which they were prepared. Students who are carefully trained to prepare material in this manner never fail to make an immediate favorable impression on the em-

(Continued on page 312)

February Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. February copy is good as membership tests until March 25, 1935.]

Instructions for Writing the O. G. A. Test

This is a test of your ability to write shorthand smoothly, fluently, and accurately. It can be written by any student who has completed the first eight chapters of the Manual. Practice the test as often as you like, comparing your notes with the plate on page 313, until you have produced a copy in your best writing style before submitting it for the certificate of membership in the Order of Gregg Artists. Ask your teacher to criticize your notes as you practice.

Specimens entered in the Contest (the Contest Copy which was given in our December issue with the announcement and detailed rules for entry, is being repeated on page 302) will be considered for Membership also if addressed to the Membership Examiner. The following test is good for Membership only.

One day a week, as a rule, Emerson left his study and set out for the meeting house, or to see what friends he could muster. Away with his gray clothes: Did the black suit need brushing? Down came the silk hat from the shelf in the closet; then three long hours in the stage that lumbered past his door. The stage drove through the slums of the North End. How gay were the people on the sidewalks. How much more enlivening than the clean-shaved and silk-robed men in better sections. He knew when he passed them whence all the fine pictures had their origin; he felt the painter stirring in him.

Junior O. A. T. Test

In this month of celebrated birthdays, the following copy may prove of special interest as matter for your Junior test, though Livingstone, as you may know, did not share February with Lincoln as his birth month.

To secure the Certificate your specimen must be attractively typed, without errors or strikeovers. With good ribbon, clean type, even margins, and even touch, try to produce a copy worthy of Honorable Mention and the gold emblem pin in addition to the Junior Membership Certificate!

By the light of a wood fire in a humble log cabin of the middle west, a lanky, ungainly boy spent his evenings poring over the few dog-eared books that came his way. He was the son of an ignorant, shiftless "poor white" who could not read nor write. The stone fireplace was the boy's school, and his early visions were formed in the flames of the burning logs. He rose to be a Leader of His Fellow Men; he set free an enslaved race and he gave his life "that Government of the people, by the people, for the people should not perish from the earth."

In a county workhouse a sickly, hungry-souled boy found his first home and spent his early years. With nothing but his own mental resources and a few good books to draw on he sought the open world, and in the course of years of splendid enterprise he became the supreme explorer of his age—the great Adventurer who searched and made known the secrets of Darkest Africa.

Their ideals were formed through reading the right kind of books. In fact, all that mankind has done, thought, gained or been, is lying in magic presentation in pages of books.

Senior O. A. T. Test

This test is for the advanced typing students who already hold their Junior O. A. T. Certificates and have passed the Competent Typist Speed Test at 40 words a minute. Type it as a two-page letter, appending the table of contents to the letter on page two. A rule between the bottom of the letter, and between the two columns of the contents table in the original multigraphed letter we received, made the copy distinctive. Add at the end the notation: Only limited number of copies available. Requests will be filled in order of their receipt.

See how effectively you can set this letter up!

To Advertising Agents—Advertising Mediums—Advertising Specialists, etc.: The Association of National Advertisers has decided to make available to other than members and subscribers a report on a study called ADVERTISING AGENCY COMPENSATION IN THEORY, LAW AND PRACTICE. This means that this report can now be obtained by advertising agencies, advertising mediums, advertising specialists, schools of business administration, etc., in fact, by any one seriously interested in this subject. Prepared under our direction, as trustees appoint-

ed by the Association of National Advertisers, this report comes into existence as the result of an extensive study which demanded the thinking of many minds over a period of one solid year. In our opinion it presents, for the first time, a clear and definite picture of compensation practices for advertising services. The report itself is easy to read anl understand. Any one seriously interested in the subject it covers will find himself reading it immediately but at the same time will also find himself conscious of a strong desire to keep it on hand as a reference work. So that you may be in a position to determine whether or not you desire to have a copy of this report, we give you below two "high spot statements" regarding the nature of its contents: (1) According to this report there are in use today four basic methods of agency compensation. Those four basic methods are set forth and discussed. Combinations of methods are also indicated. (An inventory of the compensation practices of 924 advertisers, made for this study, forms the basis for the discussion of these four basic methods.) Methods used by advertisers in paying advertising specialists other than advertising agents are also set forth and inventoried in the report. (2) The legal relationship of (a) advertiser to agent; (b) agent to advertising medium; (c) advertiser to advertising medium, are covered and discussed in this report. This is possible because of the fact that the study included a legal research of 800 court cases involving advertisers, agents and advertising mediums. (A list of all those cases, by the way, is included in the report.) From this "high spot" description, we believe that you will agree with us in our previous statement that this *is* a report which any one seriously interested in the question of agency compensation will not only want to read immediately but will want to have on hand as a work of reference. For your convenience, an order blank is enclosed herewith. Your copy will be sent you immediately upon receipt of your order.

TRUSTEES AGENCY COMPENSATION STUDY FOR THE ASSOCIATION OF NATIONAL ADVERTISERS.

TABLE OF CONTENTS OF ADVERTISING AGENCY COMPENSATION IN THEORY, LAW, AND PRACTICE

Letter of Transmittal

A Summary in Advance

PART I: REPORT ON STUDY

Chapter

I. The Background of the Advertising Agency Compensation Problem
II. The Modern Advertising Agency
III. Satisfaction and Dissatisfaction with the Agency Compensation System
IV. Clearing up Fundamentals
V. Legal Aspects of Agency Practice
VI. The System in Actual Operation from the Advertiser's Viewpoint
VII. An Analysis of the Advertising Agency Compensation Problem
VIII. Conclusions

PART II: LEGAL PRINCIPLES APPLIED TO ADVERTISER-AGENCY - MEDIUM RELATIONSHIPS

IX. Rights and Duties of Agent, Advertiser and Medium Based on Study of Decided Cases
X. Compilation of Cases of Record on Which Opinion was Based, together with Brief Reference to Each
XI. Form of Contract for Practical Use in Employment of Agent

PART III: CONTROVERSIAL POINTS OF VIEWS ON AGENCY COMPENSATION SYSTEM

XII. Statement by American Association of Advertising Agents
XIII. Statement by the Association of National Advertisers
XIV. The Controversy as Placed before the National Recovery Administration

PART IV: APPENDIX

XV. Copy of Questionnaire Sent to Advertisers
XVI. Statistical Tables Compiled from Questionnaire Referred to but Not Reproduced in Chapter VI of Part I

Have You Sent Us Your O. G. A. Contest Specimen?

Here is the Contest Copy—Papers must be in March 1!

We have read many stories of the wise old crow. The crow builds his nest high on a branch of the tree where he can see far off. It is this survey that helps him so alertly to plan his campaign and match his wits with the farmer who has planted his field, and to gather the little seeds before they can begin to sprout.

How many of us climb to the "tower-room" of our thoughts and when we reach the top survey the landscape of ideas around us? This will help us to see things in their right proportion—take an inventory of what we have done, and enable us to see what remains to do. Coming down, we can then tackle the job, knowing that our efforts will not be in vain.

February Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct 10 words for each error to get net words written. Each 200 strokes is indicated by a lighter letter and an accompanying figure to facilitate counting the gross number of strokes written.)

Carried in on the flood, with the velocity of the stream lending us nine knots to our own cautious six, we made fifteen miles an hour. Islands raced by us, even as the sea. To look down from the deckhouse[1] roof was to behold a glorious phenomenon of Nature in her most impetuous mood.

Like a live thing in frantic haste swept the mighty confluence of waters, now running downhill in a thousand streaks[2] of light and color, jostling its way through the channels. Along the ledged bottoms there were actually holes in the sea, stairways in the sea, weird as an optical illusion, and above the submarine[3] rocks and the shoals a million rips of resistance crested the waves with a fury of white. A myriad of whirlpools bubbled about us with a funnel suction of three feet and more. Caught, as in the arms[4] of a giant, the Silver Gull was swung willy-nilly for two cables' length across the Alarm Shoals, at one moment with sand and stones pelting about her bows, at the next safely scudding with the tide[5] in five fathoms, to be swept down safely and comfortably with the first of the ebb to Cygnet Bay.

Two hundred and fifty years ago a rakish little craft put into Cygnet Bay, with a rakish crew aboard[6] her, pirates all. With gold rings in their ears and blasphemies of the seven seas on their lips, they were as desperate a lot of ruffians as you would meet in those desperate days. The captain, Swan,[7] and the thirty-six men he had marooned, after having harried the Dutchman and the Don in the China Seas, fled southward from revenge.

The leader and pirate-in-chief of the craft was Dampier, the[8] man who marooned Crusoe, and the first Englishman to set eyes upon Australia.

Dampier careened his ship, hiding masts down behind the mangroves, safe in the unknown. Buccaneering, as he naively explained,[9] was more to indulge his curiosity than to get wealth, and

forever roaming and writing and sketching in his little book, while his rough comrades caroused on the beach, he was to entertain his[10] own generation with a best-seller of the seventeenth century, and to delight the readers of all time with the first vivid glimpse of a new world.

For all that Australia has grown up in the meantime[11] the bay has changed little in nearly three-hundred years. Its bush is just as silent and its beaches as lonely. At one time it was a haunt of old-time pearlers, a tranquil anchorage for their barques[12] and schooners fishing in the sound, but with the change in the methods of pearling it has slipped from the map. Mangroves twenty feet high rim the seashore, with birds nesting and singing there, though[13] the tides are swirling about them, and giant mangrove crabs reach out murderous claws for their young. On one headland, aptly named Skeleton Point, we found the graves of Japanese divers and white[14] men murdered by the blacks, and down on the beach we were greeted by a solitary native.

He wore a tattered pair of trousers and a welcoming white smile, and though the sea scouts, trim in their khaki[15] and all carrying guns for game, might very well have been the advance guard of a punitive expedition, he was not perturbed. He showed us the creek where he had caught two crocodiles a moon ago, told[16] us that the sharks were "no more cheeky-fella," and promised to catch us a turtle on the reefs, thus extending to us in general, with the innate courtesy of his race, the freedom of his country.[17]

Out with the tide in the morning, we made northeast to the Buccaneers.

The Buccaneer Archipelago is among the most magnificent scenic groups of the Australian coast, yet its beauty is known to few. A[18] geologist's paradise, their obvious mineral wealth is as yet unexploited on account of their remoteness and the dangers of navigation. (3735 strokes)—*Ernestine Hill*

[Repeat from the beginning until end of the ten-minute test period.]

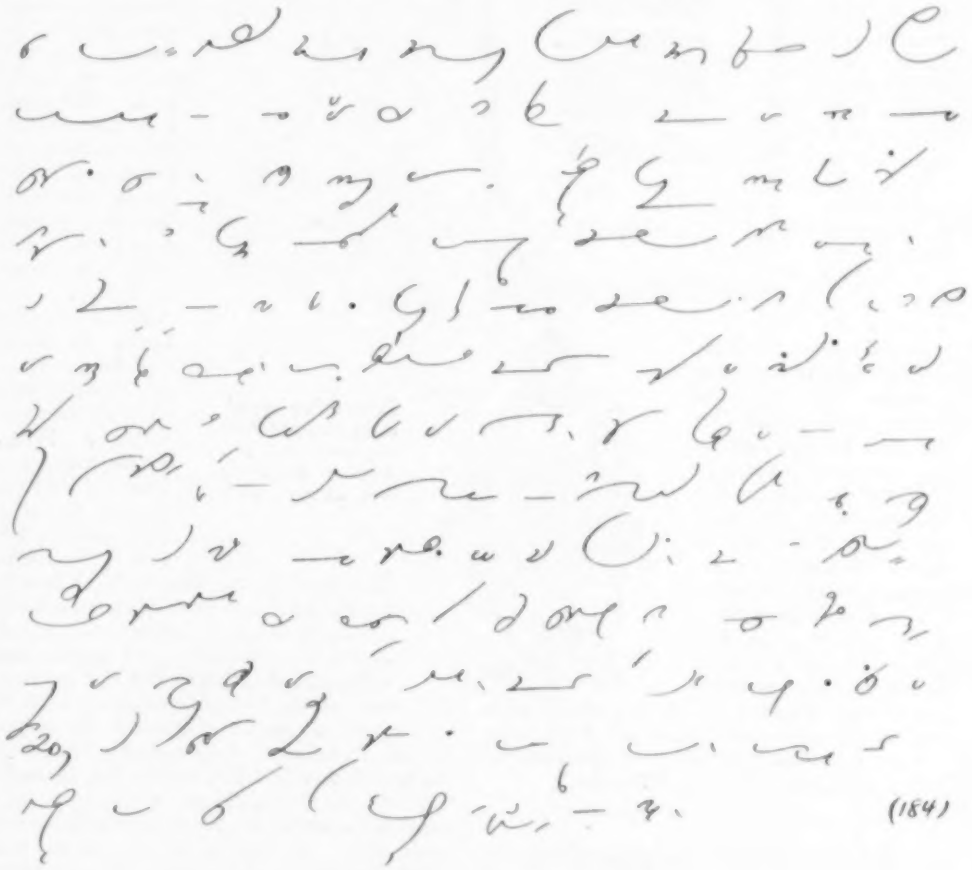
Remember that Closing Date—March 1

and get in your O. G. A. Contest specimen before too late! Remember, too, that only the special Contest Copy (see page 302) is to be used for entry in this Biggest International Shorthand Event of the year.

February "Talent Teaser"

THE votes are starting to come in, but at this writing it is too early to give you even a forecast of the results. We are counting on you all—you, and *you*, and YOU—to register your pleasure in the matter, to give us a representative vote on this question: Shall These "Talent Teasers" Be Continued? Twenty-two votes "yes" from one school; four to one in favor from another; individual protests, "Oh, don't drop the 'Talent Teasers,'" have opened the campaign. But we must get out the *whole* vote! Can't we roll it up to at least sixty thousand? We can with *your* help—if you'll send in your own vote and see that all your fellow readers send theirs. Otherwise the "powers that be" will appropriate our "Teaser" space one of these days for another page of plain, straightaway shorthand reading matter—no more fun matching our wits against the engraver's tool that traces lines or circles or hearts through our "Teaser" plates month after month to see how good we are at reading "imperfect" outlines!

"Hearts?" do you ask us? Yes, that's what



(184)

Key to the December "Talent Teaser"

OCEAN SPRINGS FURNISH DRINKING WATER

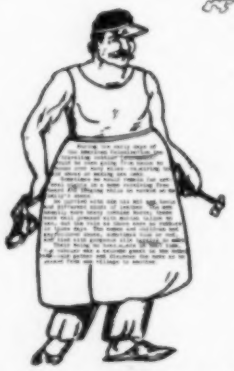
Many years ago visitors to such Pacific islands as Easter Island and the Melanesia group, brought back stories of natives who drank salt water. They told of the scarcity of fresh water and of seeing the islanders swim out to sea to drink, and for years this unusual habit was accepted as a fact.

It is true the natives drank from the ocean, but not of salt water. There are many fresh-water springs gushing from the ocean-bottom closely surrounding the islands, and it is from these springs that the natives obtained much of their drinking water. When thirsty the dusky islanders swim to the location of one of these submarine springs in pairs. One dives to the bottom and, while the other stands upon him to hold him down, drinks the fresh water before it mixes with the salt.

you'll find left in the path of the engraver's tool this month if you trace from line to line the trail of broken forms—*a* heart, rather, for just the *one* did damage enough to make you work for your transcripts this time as industriously as the ants the copy is telling about!

All we are going to tip you off to this month is that the original of the two middle words in the second line is "ant nations," that there is no *ish* in the third line, appearances to the contrary notwithstanding; and that, if you supply a paragraph mark along with that *ing*-dot missing in one spot, you'll be able to catch the sense.

We had no idea that an ant hill would look like Cleopatra's Needle in height if drawn to a scale that steps its builders up to human size, did you? It looks fully as tall compared to the skyscrapers pictured in the background of the illustration in the magazine where we found our account of the ants' prowess.



See what a good transcript you can make. *The five best typed and most accurate of the specimens received by March 1 will be reproduced with the January Honor winners in our April issue.*

Come on, folks, let's have your specimens of both January and February "Teasers."

What's Been Happening

SPACE has been so scarce we have had room only to squeeze in the one "Teaser" page each month up to now, and haven't been able to give you any of the interesting high lights of the earlier tests as the papers came in.

We were surprised and pleased at the number of school clubs represented—one with 46 papers in one month—and the number of people who have been keeping at it faithfully month after month, determined to qualify. Several finally did succeed in winning their copies of Mr. Lorimer's book! The December winners are not yet listed, but here are the lucky—or probably we should say "plucky"—ones who won on the first three "Teasers":

Gertrude Brummelhoff, Clifford Cook (twice a winner in the annual O. G. A. contest), Crystal Cossairt, Bertha Daubendiek, Howard L. DeLong, Mrs. Cora Lee Dial, Margaret Engman, Dolores Fleischhauer, Lucille Grothus, Gertrude M. Hall, Mrs. Norma H. Hannes, Barbara Home, F. M. Hoober, Alice May Ingham, Gertrude Iwick, Elsie Jackson (a thirteen-year-old miss from Liverpool, England, who has already developed a splendid style of shorthand writing), Jeanne Jensen, Lela Jones, Marie Klug, and Teresa A. Knapp.

Interesting specimens from James Donovan, Jr., Louise Pacifico, and Mary Bell

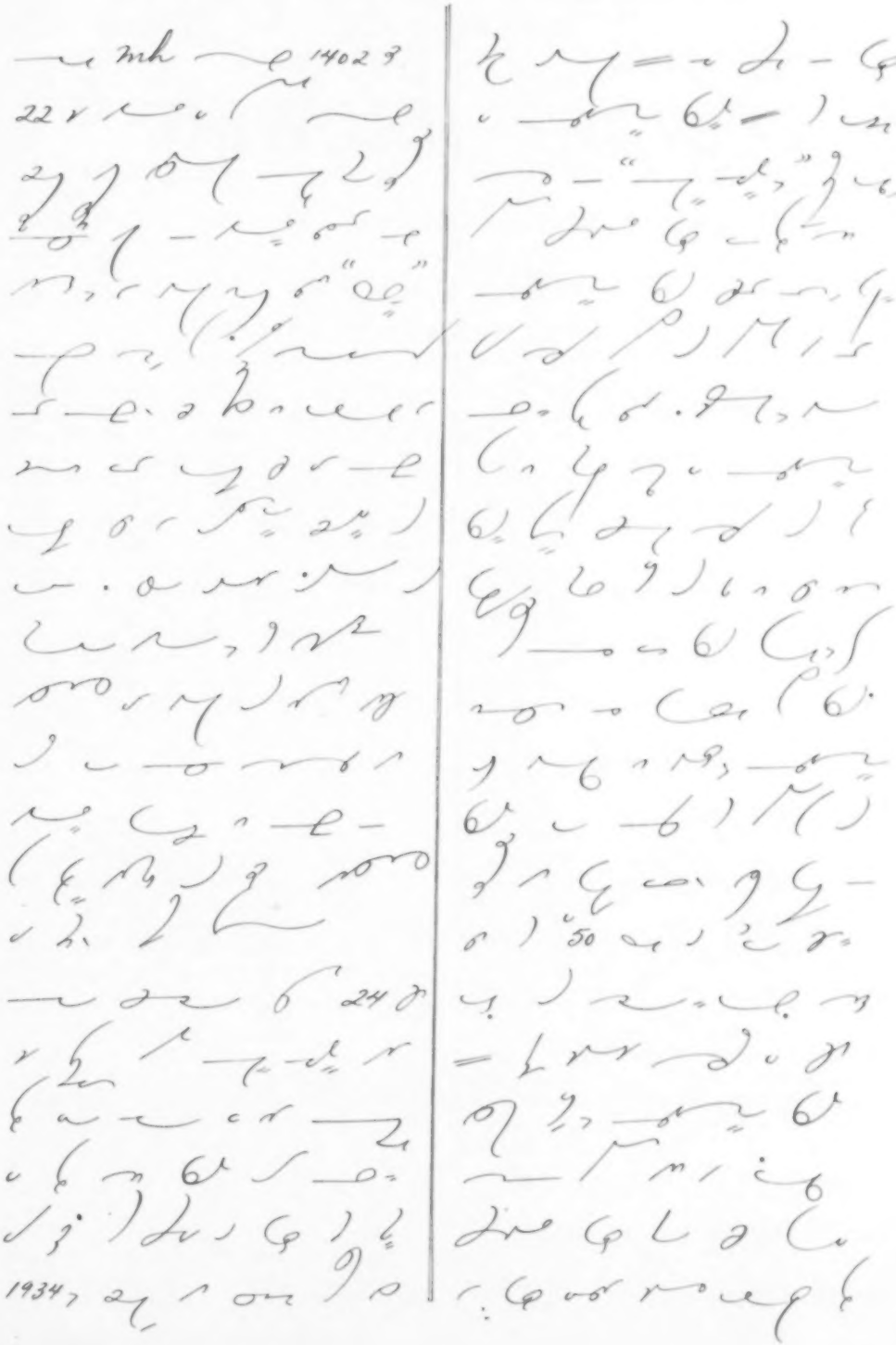
Mabel Mankey, Laura R. Morone, Louise Orgler, Rose Oven, Cecilia Parthun, Eloise Perry, Stella Petkus, Emma Petro, Rose Quarelli, Janet Reiner, Esther Richards, Cleo Royl, Lillian Saarikoski, Alison L. Smith, and Erle Veatch. Congratulations!

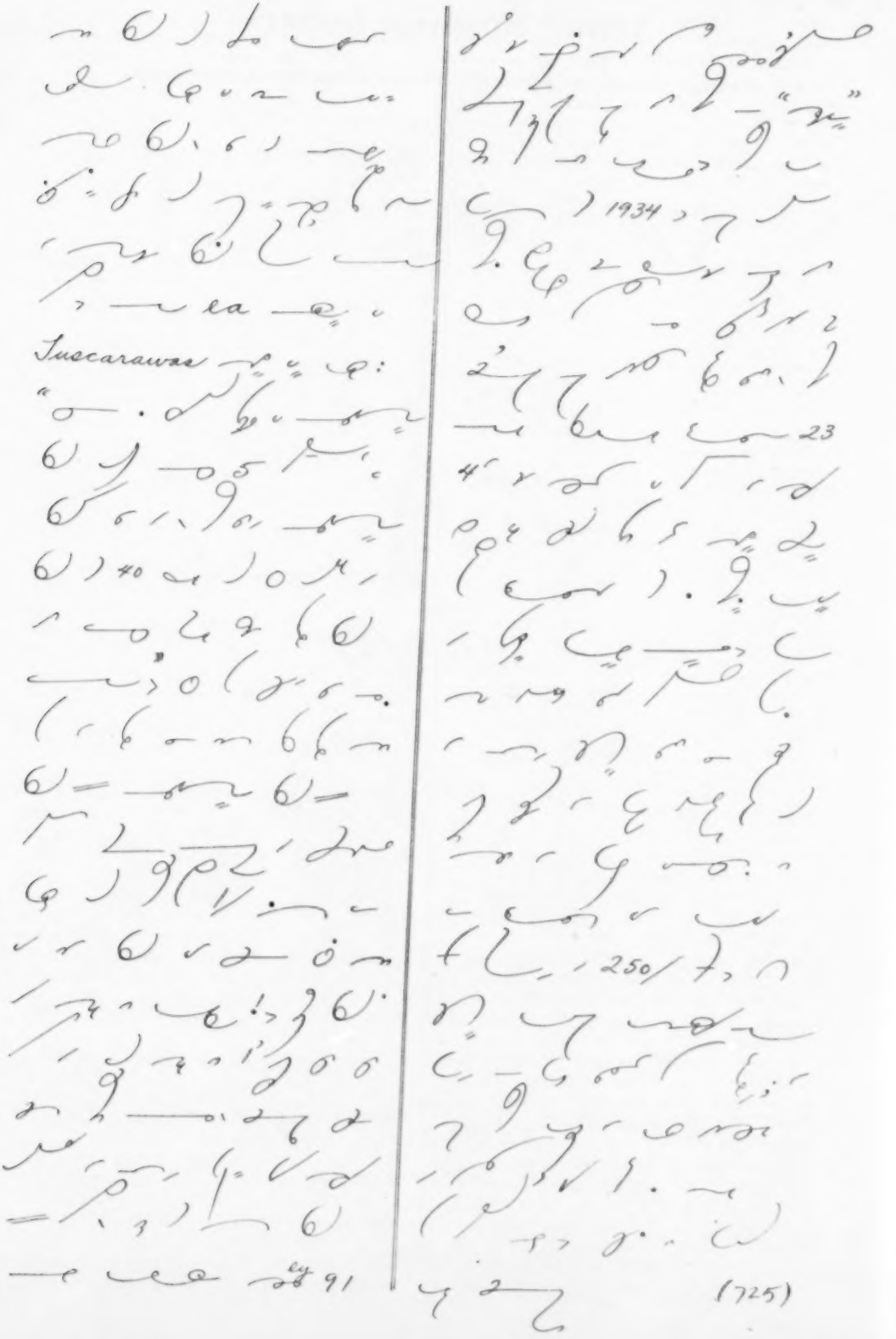
Failure to follow instructions disqualified many otherwise good papers—one club entered in September, for instance, with some of the best shorthand to reach us so far, and a number of perfect transcripts, but no tabulation to show the oil resources of the world, as called for. Others lost by omitting the shorthand copies of the tests, and some who wrote a perfect transcript made some error in copying the shorthand that killed their chance at the prize, or were guilty of some error in punctuation.

Though not rating the prize book, Honorable Mention is deserved by the papers submitted in the September test by Miriam Nunez, Rita Dorvin, and Marguerite Howell, and special mention for the neat and comprehensive graphs and charts submitted by Arlene Hirst. There's not room for them this month, but we'll show them later, and finish telling you about the other specimens received.

Actual Business Letters

From the winning sets submitted in the last Gregg News Letter Contest





• **The Shorthand Reporter**

This month some thoughts on

DANGER SIGNS

of interest to young writers

By CHARLES L. SWEM

Official Reporter, New York Supreme Court

BEFORE leaving the subject of abbreviation, as discussed in the three preceding articles, it is perhaps well to take note of some tendencies toward abbreviation that exist among many writers, discussing the points wherein those tendencies seem sound and wherein they are not. Every reporter has his list of favorite shortcuts, some of which he has culled from the lists of others and some of which are distinctly his own. It is natural that the writer who reaches reporting speed should adapt his system to meet certain peculiar writing characteristics of his own. It is a healthy sign. A modern, live system of shorthand like our own is flexible enough to admit of a large amount of personal idiosyncrasy among its multitude of writers, without undue violence to the system or its inherent legibility. Absolute mastery of a shorthand system implies an ability to abbreviate; it is provided for in the system itself. Every reporter does a little experimenting with his outlines, to overcome certain handicaps of his own. Usually the difference between the fast, successful writer and the writer who never acquires real speed and accuracy is that one abbreviates intelligently, according to definite principle, and the other does not.

Special Shortcuts

Various lists of shortcuts come to my desk as editor of this Department. On the whole they are good, practical lists, particularly those sponsored by experienced reporters, and even though I regard myself as slightly "hard-boiled" concerning shortcuts, having seen a great many of them in my time, yet there are usually one or two outlines in such lists that I put a pencil mark around and say to myself, "That's a good one; I'll adopt it." Such an outline will stand out among all the others and does not need to be tried out. An experienced reporter will know immediately that it will work. It stands out usually because it is *distinctive*, and thus catches the eye—it cannot be read for anything else; and it is *useful*—it is an outline for an oft-recurring word or phrase that justifies its being memorized as a distinct outline of itself.

For example, in a list of shortcuts sponsored by the Iowa Reporters' Association, and printed in the December number of the *Shorthand Reporter*, just such an outline as I have indicated appears. That is the outline for *pavement* (given on page 311). This is an excellent expedient for a cumbersome but oft-repeated word.

Unsafe Expedients

This Iowa list is a fine list of useful phrases, but there are included in it some tendencies that are obviously dangerous. For instance, *p* is used for *up* in *came up* and *b* for *back* in *came back* and *went back*.

This makes for a very dangerous conflict: there is not enough distinction between *up* and *back* in such phrases. Such a fine distinction cannot be preserved in fast writing, and it can be a very critical matter in a murder case, for instance, whether a man came *up* or whether he came *back*. It is all right enough to write *b* for back in phrases and *p* for up, either one of them, but I do not see how *both* can be employed without the possibility of serious consequence.

Expressing "Didn't" and "Couldn't"

Also in this particular list *couldn't* is entirely omitted in *I couldn't tell you* and *I couldn't say* (Illustration No. 4) and *didn't* in *I didn't ask you that* (No. 5). The verb con-

Legal Terms and Phrases

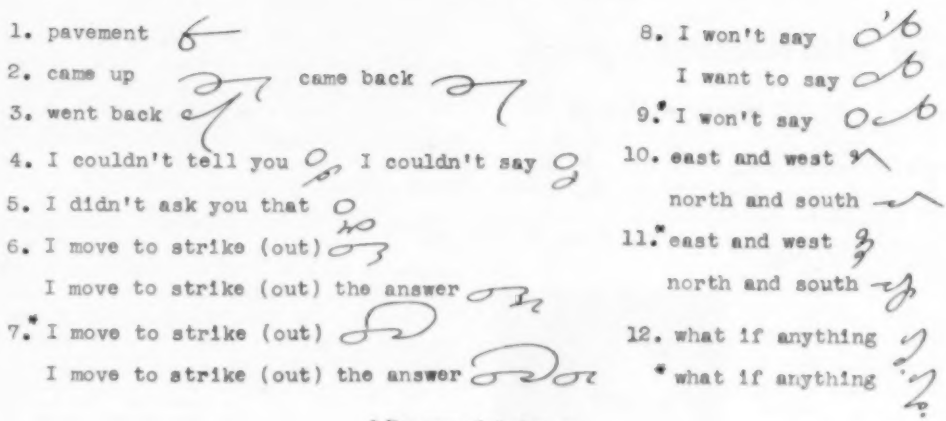
While many of these outlines will be recognized as the regular Dictionary forms, on account of their frequent use in law work they have been included in this series with the special shortcuts presented.

(Notes written by Charles Zoubek, C.S.R., New York.)

ratification
real estate
realty
rebate
rebuttal
rebutting evidence
receivership
reciprocity
recommendation
reconciliation
recourse
recovery
recoupment
re-cross examination
redemption
redirect examination
re-entry
referee
referendum
re-hearing
rejoinder
relevant
relinquishment
remainder
remittitur
removal
replevin
reprieve
reprisal
repudiate
requisite
rescind
res judicata
reservation
residuary devisee
residuary legatee
residue
resolution
respondent
restitution
restraining
retainer
retroactive
reversal
revocation
right of survivorship
right, title and interest
robbery
ruling of the court
safeguard
sale
salvage
schedule
seal
search warrant
secondary evidence
self-defense
self-evident
semi-annual
separation
sequestration
seriatim
set aside
set forth
set-off
sheriff
signature
signification
sign, seal and deliver
situate, lying and being
sole support
solicitor general
sovereignty
specialty
specific
specifications
stand accused
status
statute of frauds
statute of limitations
statutory
status quo
stipulation
sub-agent
sub-contract
submission
subpoena
subsidiary
substantial
substitution
suicide
summary
summons
superior court
supplemental
support
supreme court
suppressed
surety
surrender
surrogate court
surviving
survivor
suspension
sworn
syllabus
syndicate
tangible assets
tax-exempt
tenancy
tenant
tender
tenure
testament

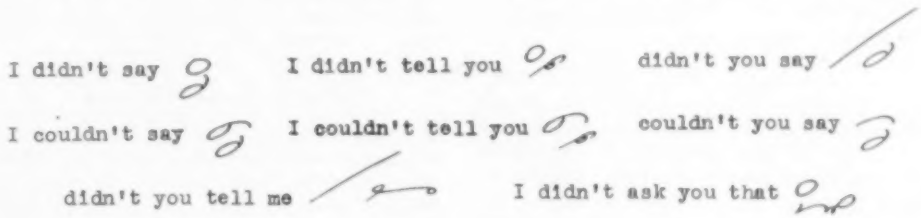
Illustrations for Analysis

1. pavement
2. came up came back
3. went back
4. I couldn't tell you I couldn't say
5. I didn't ask you that
6. I move to strike (out)
   I move to strike (out) the answer
7. * I move to strike (out)
   I move to strike (out) the answer
8. I won't say
   I want to say
9. * I won't say
10. east and west
    north and south
11. * east and west
    north and south
12. what if anything
    * what if anything



* *Recommended changes*

traction is thus indicated by omission and proximity, which is a very useful expedient to those who take the trouble to master it; but the same expedient cannot accurately be used for both *didn't* and *couldn't*. This expedient is more safely employed as follows:



A Distinctive Symbol for "Strike Out"

In that same Iowa list *I move to strike out* and *I move to strike out the answer* are written as shown in Illustration No. 6. I believe the outlines as illustrated in No. 7 are much more distinctive and safe; in addition to which they will stand out as landmarks in reading back.

"Won't" and "Want" Phrases

Also to write *I won't say* and *I want to say* as illustrated in No. 8 is to place too much of a burden on a little apostrophe, which has a very disturbing habit of getting itself omitted at times. This is too important a distinction to trust to such a small thing.

Avoid Unnecessarily Arbitrary Forms

East and west and *north and south* as written in the same list (No. 10) I believe unnecessarily arbitrary; and I do not believe the outline for *what if anything* (No. 12) is distinctive enough to be valuable, since such distinctiveness as the outline does possess is dependent on the *ing* dot, which also has a habit of being missing when it is most wanted.

Lists such as this sponsored and circulated by the Iowa Association represent a valuable addition to shorthand knowledge and technique. The little inconsistencies that are in it undoubtedly arise from the fact that it represents the outlines of no one reporter but is a compendium of the shortcuts of many writers. Every outline in it has probably been used successfully by some able writer, and it is only in the interest of the young writer just coming up the grade that I presume to point out the little things that he should be wary of in accepting the work of somebody else.

It is the tendency and the principle that the fast writer should always have uppermost in his mind when he abbreviates. We can all go wrong now and then on an individual outline without any serious damage, but we must always guard against the well-known tangent of "less outline, more speed." There is nothing more fallacious in shorthand than that dangerous mirage. A short outline is a beautiful thing, but it is not half so beautiful as a distinctive, easily-read outline that transcribes readily.

Who's Who in Shorthand Speed

At 200 Words a Minute

THE achievement of Morris W. Rifkin recalls this from Edgar A. Guest: "Somebody said it couldn't be done, but he with a chuckle replied that 'maybe it couldn't,' but he would be one who wouldn't say so till he'd tried." Although left-handed, he has qualified for the Gregg Expert Diamond Medal by writing 200 words a minute, and he is the first left-handed writer to accomplish this feat. Congratulations, Mr. Rifkin!

Morris W. Rifkin
Diamond Medalist

It is about seven years ago that Mr. Rifkin's star began to rise. He was then a student in the High School of Commerce, New York City, and had as his mentor Miss Agnes Gilmore, who enjoys the distinction of having two members of her regular class qualify for the 175-word gold and enamel medal, proving that students in school can work up sufficient speed to win these medals. While a member of Miss Gilmore's class, Mr. Rifkin entered the annual contest conducted by the Gregg Shorthand Teachers' Association of New York City, and gave promise of his future achievements.

Mr. Rifkin graduated from the High School of Commerce, worked as a stenographer for a while, and is today specializing in general reporting. He is one of the busiest shorthand reporters in this part of the country.

But Mr. Rifkin has another honor to his credit, and a high one, too. Before taking the test for the Diamond Medal, he had qualified to use the letters C. S. R. (Certified Shorthand Reporter) after his name, granted by New York State after examination. Mr. Rifkin has therefore joined the select group of shorthand writers in New York State who have given official proof of their accuracy and speed.

Students still in school can take encouragement from Mr. Rifkin's records, because he developed a high speed before he graduated; it is not necessary to wait until after leaving school before you are able to win honors.

"Over the Desk" Talks

(*Continued from page* 301)

ployer when entering the business office. Even the neat arrangement of the finished dictation and careful placement on his desk, if the typing is attractively done, will cause any man to pause long enough mentally to commend his stenographer for it.

* * *

From Nevada come some O. G. A. specimens that we should like to mention—from Las Vegas, to be exact. Miss Roxie Copenhaver submitted a *small* club, but she has succeeded in training some *good* writers. Her students are also qualifying rapidly for the Competent Typist Certificate.

* * *

Again we have some fine papers from the students of Fajardo High School, Fajardo, Puerto Rico, who are under the instruction of Miss Angeles Ordonez. Seventeen Transcription Certificates with club prize, three Complete Theory Certificates, two Junior O. A. T. Certificates, two Senior O. A. T. Certificates, and seven Competent Typist Certificates comprise the awards going to this school—the final qualifications in a long list of students who have won our awards during the school year. Good work, Miss Ordonez!

What's Your Record?

WE are going to "sign off" with a question this month, but before we ask it we should like to say that we expect to give you some suggestions soon on how to write an O. A. T. Test that will win the Gold Pin! In the meantime, you might dust off the typewriter cleaning equipment preparatory to putting it to use after we have had our little "talk."

Now for the question.

"I have twenty-five students in my advanced, second-year, class and *all* of them have passed the 60-word test," Walter H. Morrison, teaching in the High School of Greenville, Ohio, explained when submitting a club of tests on November 14. "Eighteen have passed the 80-word test, four the 100-word test, and three the 120-word test. I think that these students have shown unusual ability in speed and accuracy so early their second year, don't you?"

This *is* an interesting report. How does it compare with the work students are doing in other classes, we wonder, and should like to hear from you teachers who are using the Transcription Tests. When giving the record of what your class accomplished before Thanksgiving, won't you please tell us how long each of the students has been studying; in other words, whether he is in first or second year of high school, or first or second term in business school? We are eager for your answers!

Recent Club Prize Awards

O. A. T.

Fountain Pen

Frank Maloney, Judge Memorial School, Salt Lake City, Utah

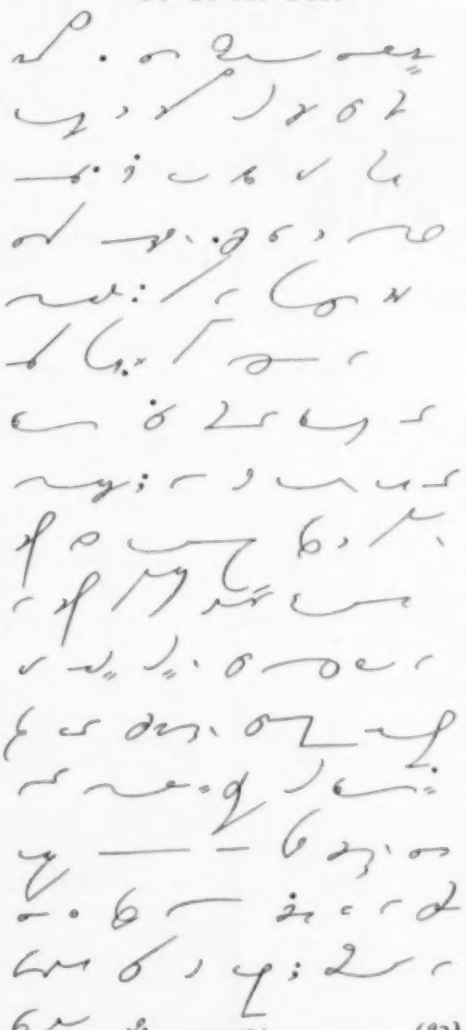
Silver Pin

Ruth Garrigues, State University of Iowa, Iowa City, Iowa
Emma Koennel, St. Cecilia's Academy, Washington, D. C.
Freda Friebe, Lodi Academy, Lodi, California
Marion Marberry, Harter-Stanford Township High School, Flora, Illinois
Floyd Briggs, High School, Bloomfield, Iowa
Anne Smith, High School, Baraboo, Wisconsin
Bertha Boeman, Community High School, Cullom, Illinois
Cecilia Mierzwa, Utica Free Academy, Utica, New York
Carl Kruse, Community High School, Staunton, Illinois
Dorothy LaSalle, St. Joseph's Academy, North Bay, Ontario, Canada

Bronze Pin

Lorine Smith, St. Katharine School, Baltimore, Maryland
Irene C. Miller, The Mallinckrodt, Wilmette, Illinois
Christine Lobe, Memorial High School, Ely, Minnesota
Richard Clark, Lebanon Business College, Lebanon, Pennsylvania
Colin Schermerhorn, Hancock Central School, Hancock, New York
Nancy Tumeo, Sacred Heart Commercial School, Columbus, Ohio
Bob Clark, Kamloop's Business College, B. C., Canada
Dorothy Louen, St. Francis Academy, Joliet, Illinois
John R. Hearne, Jr., Nixon Business College, Palestine, Texas
Doris Robertson, High School, Hicksville, Ohio
Daleene King, Cathedral High School, Wichita, Kansas
Beatrice Mae King, High School, Connellsville, Pennsylvania
Esther Tieman, High School, Melrose, Minnesota
Genevieve Baran, Catholic Central High School, Hammond, Indiana
Laura Jean Young, St. Charles Commercial School, Amherst, Nova Scotia
Hyla Moore, Grand Ledge, Michigan
Lester Shoemaker, St. Mary's Academy, O'Neill, Nebraska
Amelia Snyder, Senior High School, Arkansas City, Kansas
Velma Poterbin, South Kitsap Union High School, Port Orchard, Washington
Harold H. Brouker, High School, Fremont, Michigan
Elma Campbell, George Mason High School, Alexandria, Virginia
Dorothy Borre, Sylvia Abramowitz, and Dorothy Klein, The Mallinckrodt, Wilmette, Illinois
Leo Kauts, College of Commerce, Kenosha, Wisconsin
Jane Vredeveld, High School, Fremont, Michigan
Paul Bausch, St. Joseph's School, Ashton, Iowa
Eleanor Sandman, Regina High School, Norwood, Ohio
Edgar G. Haverkost, Midland College, Fremont, Nebraska

Plate for the February O. G. A. Test



(97)

Thelma Van Veghten, High School, Mechanicville, New York
Kathryn B. Hornbostel, St. Philomena Commercial School, Chicago, Illinois
Madeline Gieseking, McCray-Dewey High School, Troy, Illinois
Alice Bertha Herzog, St. Francis Xavier Academy, Vicksburg, Mississippi

O. G. A.

Pearl Pin

Sylvia Estasen Roig, Central High School, Santurce, Puerto Rico

Gold Pin

Dorothy Miller, Central High School, Flint, Michigan
Louise Lent, Woodbury College, Los Angeles, California

Silver Pin

Mary Kelly and Rachel Adelman, Weaver High School, Hartford, Connecticut
Alma Feltz, St. Peter Commercial School, Fort Wayne, Indiana
Helen Malkinska, Riverside High School, Buffalo, New York
Cora Berg, Ortonville, Minnesota
Evelyn Aro, St. Paul's School, Baltimore, Maryland
Tom McKenzie, Central High School, Sioux City, Iowa
Velia DeNorscia, High School, Madison, Maine
Mary Perovshek, Memorial High School, Ely, Minnesota
Helen Lichenick, Horace Mann High School, Gary, Indiana
Ellen Piper, High School, Santa Cruz, California
Ivadell Agnes, Wicomico High School, Salisbury, Maryland
Eloise Fish, Western High School, Detroit, Michigan
Mary E. Donahue, Cheverus Commercial School, Jamaica Plain, Massachusetts
Esther Alexander, Barnes Commercial College, Denver, Colorado

Bronze Pin

Katherine Laidig, North High School, Denver, Colorado
Agnes Perriello, Convent of Notre Dame, South Boston, Massachusetts
Marjorie Turnbull, High School, Peekskill, New York
Celia Bruns, High School, Melrose, Minnesota
Rose Thies, St. Francis Academy, Joliet, Illinois
Florence Gruenke, High School, Clintonville, Wisconsin
Mary Mason, Senior High School, Lewistown, Pennsylvania
Mary Choka, Lew Wallace School, Gary, Indiana
Betty Kuhlman and Ruth Hausner, The Business Institute, Detroit, Michigan
Margaret Bakken, High School, Glasgow, Montana
Juliette Woods, High School, Teaneck, New Jersey
Mildred Robertson, High School, McAlester, Oklahoma

FUNNY STORIES

Safety Measures

Nobody Home!

Even Exchange

Worth More

Acid Jest!

No Doubt in His Mind

Quick Comeback

Breaking It Gently